Alexandria University
Faculty of Tourism and Hotels
Tourist Guidance Department



THE SCENES AND THE ARCHAEOLOGICAL OBJECTS OF SUCKLING IN ANCIENT EGYPT

From the Old Kingdom till the Greco Roman Period (Cultural, Archeological and Tourist Study)

THESIS

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By
MOHAMED ABD EL-LATEF HASSAN NASR MOHAMED
Under Supervision of

Prof. Dr. ENAYAT MOHAMED AHMED

Professor of Greco-Roman Antiquities
Ex-Dean of Faculty of Tourism and Hotels
Alexandria University

Alexandria

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بسم الله الرحمن الرحيم

((قَالُوا سُبْحَانَكَ لَا عِلْمَ لَنَا إِلَّا مَا عَلَّمْتَنَا ۖ إِنَّكَ أَنْتَ الْعَلِيمُ الْحَكِيمُ))

صدق الله العظيم

سورة البقرة آية ٣٢

DEDICATION

I dedicate this master thesis work to the memory of my beloved parents To my dear sisters, to my beloved wife, for their endless love, continuous support and inspiration.

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LIST OF ABBREVIATIONS

AcOr	***Acta orientalia***	**Leyde**
ADAIK	***Abhandlungen des deutschen archäologischen Instituts Kairo***	**Glückstadt, Hambourg, New York.**
ÄgAbh	***Ägyptologische Abhandlungen***	**Wiesbaden**
ÄF	***Ägyptologische Forschungen***	**Glückstadt, Hambourg, New York.**
AH	***Aegyptiaca Helvetica***	**Basel-Genf**
AEO	***Gardiner (A. H.), Ancient Egyptian Onomastica, 1947***	**Londres**
AnAe	***Analecta Aegyptiaca***	**Kopenhagen**
AnOr	***Analecta Orientalia***	**Rom**
ASAE	***Annales du Service des Antiquités de l'Égypte Cf. CASAE***	**Le Caire**
BiAeg	***Bibliotheca aegyptiaca***	**Bruxelles**
BIE	***Bulletin de l'Institut égyptien, puis Bulletin de l'Institut d'Égypte***	**Le Caire**
BIFAO	***Bulletin de l'Institut français d'archéologie orientale***	**Le Caire**
BiOr	***Bibliotheca orientalis. Nederlands***	**Leyde**
BMB	***Bulletin du Musée de Beyrouth***	***Beyrouth***
BMMA	***Bulletin of the Metropolitan Museum of Art. Metropol. Mus. Cf. MMAEE et EEMM***	**New York**
BMQ	***British Museum Quarterly. Journ. Dealing with Recent Acquis. And Research Concerning the Museum's Collections***	**Londres**
BSAC	***Bulletin de la société d'Archéologie Copte***	**Kairo**

BSEG	***Bulletin de la Société d'égyptologie de Genève***	**Genève**
BSFE	***Bulletin de la société Francaise d' Égyptologie***	**Paris**
CCE	***Cahiers De La Ceramique Egyptienne***	**Le Caire**
CGC	***Catalogue général du museé du Caire***	**Le Caire**
ChronEG	***Chronique d'Égypte. Fond. Egyptol. Reine Élisabeth Cf. CdE***	**Bruxelles**
CRIPEL	***Cahiers de recherches de l'Institut de papyrologie et égyptologie de Lille. Univ. De Lille***	**Lille**
CT	***de Buck (A.), The Egyptian Coffin Texts, 7 vol., 1935-1961***	**Chicago, Illin.**
Dend.	***Chassinat (É) , puis Chassinat (É.), Daumas (Fr.), puis Cauville (S.), Le Temple de Dendara***	**Le Caire**
DG	***Dictionnaire Géographie***	
Edfu	***M. de Rochemonteix, puis Chassinat (É), puis Cauville (S.), Devauchelle (D.), Le Temple d'Edfou.***	**Le Caire**
ET	***Études et travaux***	**Warschau**
FIFAO	***Fouilles de l'Institut français d'archéologie orientale***	**Le Caire**
GöttMisz	***Göttinger Miszellen. Beitr. zur ägyptol. Diskuss. Cf. GM***	**Göttingen**
GOF	***Göttinger Orientforschungen***	**Wiesbaden**
HÄB	***Hildesheimer ägyptologische Beiträge***	**Hildesheim**
IFAO	***Institut français d'archéologie orientale***	**Le Caire**
JAOS	***Journal of the American Oriental Society***	**New Haven, Conn.**
JARCE	***Journal of the American Research Center in Egypt***	**New York**
Jd	***Journal d'entrée du musée du Caire***	**Le Caire**

JEA	***Journal of Egyptien Archaeology***	**London**
JEOL	***Jaarbericht van het vooraziat.-egyptisch Genootschap, Ex Oriente Lux***	**Leyde**
JNES	***Journal of Near Eastern Studies***	**Chicago**
Kêmi	***Kêmi. Rev. de phil. et d'archéol.égypt. et copte Continué par CahKarn***	**Paris**
KRI	***Kitchen (K. A.), Ramesside Inscriptions***	**Oxford**
LÄ	***Lexikon der Ägyptologie Cf. LDÄ***	**Wiesbaden**
LD	***Lepsius (K. R.), Denkmäler aus Ägypten und Äthiopien***	**Berlin**
LGG	***Leitz (Chr.) et al., Lexikon der ägyptischen Götter und Götterbezeichnungen, OLA 110-116, 2002***	
MÄS	***Müncher ägyptologische Studien***	**Berlin, Munich,**
MDAIK	***Mitteilungen des deutschen archäologischen Instituts, Abt. Kairo***	**Wiesbaden**
Memnonia	***Memnonia. Assoc. Pour la sauvegade du Ramesseum***	**Paris**
MIE	***Mémoires de l'Institut d'Égypte***	**Le Caire**
MIFAO	***Mémoires de l'Institut français d'archéologie orientale***	**Le Caire**
MIO	***Mitteilungen des Instituts für Orientforschung der deutschen Akademie der Wissenschaften zu Berlin***	**Berlin**
MVÄG	***Mitteilungen der Vorderasiatischen Ägyptischen Gesellschaft***	**Leipzig-Berlin**
OBO	***Orbis biblicus et orientalis***	**Fribourg, All., Göttingen**
OIP	***Oriental Institute Publications***	**Chicago**

OLA	*Orientalia lovaniensia analecta*	**Louvain**
OLZ	*Orientalistische Literturzeitung, Leipzig*	**Berlin**
OMRO	*Oudheidkundige Mededelingen vit het Rijksmuseum van Oudheden*	**Leyde**
Onomastica	*Onomastica. Rev. internat. de topon et d'anthropon. Continué par RIO*	**Lyon**
PM	*Porter (B., Moss (R.), Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings*	**Oxford**
PSBA	*Procceedings of the Society of Biblical Archaeology*	**Londres**
Pyr.	*Seth (K.), Die altägyptischen Pyramidentexte nach den Papierabdrücken und Photographien des Berliner Museums, 4 vol.*	**Leipzig**
RAPH	*Recherches d'Archéologie, de Philogie et d'Histoire*	**Kairo**
RÄRG	*Bonnet (H.), Reallexikon der ägyptischen Religionsgeschichte*	**Berlin**
RdE	*Revue d'égyptologie. Soc. Franç. d'égyptol.*	**Paris**
RevArch	*Revue archéologique Cf. RA*	**Paris**
RecTrav	*Recueil de travaux relatifs à la philogie et à l'archéologie égyptiennes et assyriennes Cf. RT*	**Paris**
SAK	*Studien zur altägyptischen Kultur*	**Hambourg**
SPAW	*Sitzungs Berichte der Preußischen Akademie der Wissenschaften zu Leipzig*	**Berlin**
TSBA	*Transactions of the Society of Biblical Archaeology*	**London**
TT	*The Theban Tombs*	
UGAÄ	*Untersuchungen zur Geschichte und Altertumskunde Ägyptens*	**Leipzig, Berlin**
Urk.	*Urkunden des ägyptischen Altertums*	**Leipzig, Berlin**

VA	***Varia Aegyptiaca***	
Wb	***Erman (A.), Grapow (H.), Wörterbuch der ägyptischen Sprache***	**Leipzig, Berlin**
ZÄS	***Zeitschrift für ägyptische Sprache und Altertumskunde***	**Leipzig, Berlin**
ZDMG	***Zeitschrift der deutschen Morgenländischen Gesellschaft***	**Wiesbaden**

ABSTRACT ABOUT 10 LINES

Suckling had an essential role in ancient Egypt in life and also after death. This study sheds light on the divine, human and animal suckling scenes from the Old Kingdom till the Greco-Roman period. It consists of five chapters; the first four chapter gives a linguistic, archaeological study of the suckling scenes and objects in temples, tombs and museums. While, the fifth one discusses and analyzes the Divine, Royal and individual scenes and reliefs according to seven criteria such as: the location and dating of the scene, the suckling mother, the gender and the age of the suckling person, positioning in the scene, the functional role of the suckling scene, the clothing and hairstyles in the scene and finally the attributes and objects held in the hands and for the animal scenes, there are other points for analysis. Finally, the study ends with some suggestions for the touristic development.

ABSTRACT ABOUT 200 WORDS

This study gives a complete account of the scenes and objects of suckling from the Old Kingdom till the Greco-Roman period. It consists of five chapters.

The first chapter surveys the hieroglyphic vocabularies and the texts of related to suckling either they are religious or mundane texts.

The second chapter gives a detailed account for all the suckling scenes among gods and ancient Egyptian kings and queens, the second chapter also contains all the reliefs of suckling for the common people.

The third chapter presents the animal suckling scenes, which are represented in tombs, and they are reviewed according to chronological order.

The fourth chapter a catalogue of all archaeological objects and minor arts that are decorated with suckling scenes, they are described according to the museums, where they are exhibited.

The last chapter of the thesis is an analytic study for all the previously mentioned representations. The divine-human and the animal scenes are analyzed according to some considerable points such as: location and date of the scene, the suckling mother, the positioning of the scene, the relation between the scene and the depicted persons in, etc.

Finally, the study ends with some suggestions concerning touristic development and a conclusion.

ABSTRACT ABOUT 1500 WORDS

The ancient Egyptian had realized the important significant of the nature suckling as an integral part of maternity. Because of his wise insight and his continuous thinking, he had noticed that the breastfeeding is very important in feeding his new born children and protecting them against the common diseases at that time as well. Thus, it was very reasonable to represent this essential activity in all the arts of his life, and it became a main element in his religion. In addition of being one of the major rituals of the royal coronation. The scenes of suckling are various; they were portrayed on the walls of the temples, tombs, statuettes and minor art objects. The ancient Egyptian artist was interested in depicting the Egyptian goddesses nursing the kings, it became a traditional scene and it was continued until the Coptic period, when the Coptic artist used it as a symbolic representation for the Virgin Mary and the Christ.

We sourced most of our information about human and animal suckling in ancient Egypt from the reliefs and scenes shown on the walls of tombs and temples, or from the minor arts exhibited in the galleries of the different museums.

The desired aims of this study are to survey and review the suckling attitude as an iconographic theme for both the human-beings and the animal species. In addition to provide us with enough knowledge about those depictions in the Egyptian temples, tombs, statues, stela and jewelry throughout the Old, Middle, New kingdom, Late period and Greco-Roman times.

Moreover, the researcher aims to show how did the ancient Egyptians employ the hieroglyphic sign of a woman suckling her child in the ancient Egyptian language in deriving other symbolic meanings that reflected from his point of view, some of the concepts and meanings especially with the emergence of so many names and titles, as well as the religious and secular texts.

The researcher also is trying to connect among the beliefs of the ancient Egyptians and their crystallization of those ideas in the Egyptian antiquities in order to activate the tourist guidance that depends on simplifying the information to the tourists and presenting it in a very interesting way.

Our study is divided into five chapters as follows:

Chapter I → Suckling in the Ancient Egyptian Language

This chapter deals with a linguistic preface for suckling in the ancient Egyptian language first the vocabularies expressing the word "suckling", the ancient Egyptian was very keen in using the actual traditional suckling attitude of a seated woman carries a baby on her lap and suckles him , or a cow suckles its calf to express the word "animal suckling"

Suckling in the ancient Egyptian texts was very rich in both the religious and daily life sources. There are also some titles related to the suckling of the children especially the royal ones, in this chapter we will have a look on them. This chapter is composed of three points:

- Vocabularies of expressing suckling

  pnḳ or *snḳ*

  , *mnꜥ*

  mhr

- Titles and Names

  , , *ꜣty t*, , *rnnt*

- Texts related to suckling (religious – mundane).

Chapter II → Representations of Suckling among Divinities and Mankind

The second chapter is a descriptive account of the divine and human suckling representations that are bas or sunk reliefs appeared on the walls of temples, private tombs, stela and ostraca. The first point deals with the scenes of goddesses suckling the divine children, kings and queens. Those scenes are studied throughout the different periods:

- Divine-Royal Scenes from the Old Kingdom.
- Divine-Royal Scenes from the Middle Kingdom.
- Divine-Royal Scenes from the New Kingdom.
- Divine-Royal Scenes from the Late Period.
- Divine-Royal Scenes from the Greco-Roman period.

While the second point reviews Suckling Scenes of the common people chronologically as follows:

- Individual Scenes from the Old Kingdom.
- Individual Scenes from the Middle Kingdom.
- Individual Scenes from the New Kingdom.
- Individual Scenes from the Late Period.

Chapter III → Representations of Suckling in the Animal World

The third chapter is a catalogue of the suckling scenes for the domesticated animals, which occurred in the ancient Egyptian private tombs. It is divided into two main points:

The first point deals with the agricultural scenes of cows suckling young calves and it includes the Suckling Scenes of Cattle and they are arranged as follows:

- Reliefs from the Old Kingdom.
- Reliefs from the first intermediate Period.
- Reliefs from the Middle Kingdom.
- Reliefs from the New Kingdom.
- Reliefs from the Greco-Roman period.

As for the second point, it displays suckling reliefs of another species of mammals, it consists of two points:

- Suckling Reliefs of Dogs.
- Suckling Reliefs of Gazelles.

Chapter IV → Objects & Minor Arts of Suckling in Museums

The fourth chapter deals with the artistic depiction of suckling in sculpture and minor arts. The objects in this chapter are presented according to the museum, where they are exhibited. They are twelve museums in and out Egypt such as: The Egyptian Museum of Cairo, The National Museum of Beirut, The British Museum, Louvre Museum, Das Agyptische Museum in Berlin, The Metropolitan Museum, The Museum of Fine Arts in Boston, The Brooklyn Museum, The Walters Art Museum of Baltimore, Florence Museum, Milano Museum and The Pushkin Museum in Moscow.

Chapter V → The Analytic Study of Suckling Scenes

The fifth chapter is considered to be as the main core of the study, it is a complete analytical account of all the suckling scenes: it analyzes some substantial norms in each scene such as the provenance and dating of the scene, the suckling mother, the gender and the age of the suckling person, positioning in the scene, the functional role of the suckling scene, the clothing and hairstyles in the scene and finally the attributes and objects held in the hands and for the animal scenes, there are other points for analysis such as the positioning of the suckling animal, the location and date of the scenes.

After the detailed study of those suckling scenes in the ancient Egyptian temples and private tombs, the researcher has deduced many considerable results.

Finally, the study ends with some ideas and suggestions concerning the ultimate usage of the study in maximizing the tourist development.

INTRODUCTION

Suckling had played a critical role in the ancient Egyptian life, as it was the sequent phase after the delivery of the pregnant woman. The natural breast-feeding was the only source of life for the newborn babies. Therefore, suckling the child was regarded to be a very common theme in the ancient Egyptian culture.

As a mammal, the ancient Egyptian had realized the importance of the nature suckling and he considered it as an integral part of maternity.

Because of his wise insight and his continuous thinking, he had noticed that the breastfeeding is very important in feeding his newborn children and protecting them against the common diseases at that time as well. Therefore, it was logic to represent this essential activity in all the arts, and it became a main element in his religion. In addition of being one of the major rituals of the royal coronation.

The scenes of suckling are various; they were portrayed on the walls of the temples, tombs, statuettes and pottery objects. The ancient Egyptian artist used to picture the female deities nursing the kings, it became a traditional scene and it was continued until the Coptic period, when the Coptic artist used it as a symbolic representation for the Virgin Mary and the Christ.

From the Old Kingdom and until the Greco-Roman times, the ancient Egyptians paid attention for the theme of suckling in their daily life and their afterlife. In case of being unable to have enough milk for the child, the ancient Egyptian woman used to have some medical and magical prescriptions for increasing her milk.

In the religious life, the idea of divine suckling played a very important role in providing the king with the needed legitimacy of being a divine ruler. Hence, the ancient Egyptian kings were very keen in representing themselves in suckling attitudes, even they were not children.

Those scenes give us a great account of a large number of female divinities were in charge of breast-feeding the Egyptian pharaoh.

As for the private suckling of the common ancient Egyptian people, the newborn infants were at high risk especially in the first few days of life. Thousands of children died from intestinal problems and weak babies would have less opportunities of life.

From the Middle Kingdom and throughout the different periods of the ancient Egyptian history medical spells and recipes used to be followed in order to save and protect those babies against death. However, infant mortality was still high.

For those babies who were so lucky to survive, they used to be suckled for a period of three years by the natural milk of their mothers. For the ancient Egyptian women, lactation was a means of delaying pregnancy and in order to increase their milk, they used to follow some means such as; rubbing their backs with oil in which a fin of a fish had been boiled or

Eating barley bread mixed with poppy plant in a cross-legged attitude. The wet-nurses were usually responsible for taking care of the young side by side with men who used to be employed as tutors for the older children.

It was logic for a woman to suckle her baby, but those babies who were orphans or whose mothers could not nurse them, used to have wet-nurse. The ancient Egyptian wet-nurses had to be woman that had recently borne a child either this child had died or she was able to suckle two infants at once.

In the royal palace during the New Kingdom the royal wet-nurse of the king's son used to be a lady of high rank and she used to be entitled as "wet-nurse of the king". This was a position that carried more prestige than that of an ordinary child's nurse and involved duties and responsibilities for the child's well-being over a period not less than three years. Therefore, those wet-nurses were extremely venerated and honoured in the funerary buildings of their stepchildren.

Reasons Of Choosing The Topic:-

- This topic is connected with the ancient Egyptian religion that is distinguished with its mysteriousness. In addition to the relation between the topic and the resurrection in the afterlife.
- This topic is still in reed of more research, especially all the other studies and researches are focused only on the maternity in ancient Egypt.
- Representing the ancient Egyptian goddesses, nursing the pharaoh, was a common theme in the Egyptian art and it was repeated in the Coptic art for representing the Virgin Mary and her son the Christ.
- Suckling the Egyptian pharaoh became a very important ritual for the coronation and also it became an essential element for the rebirth and resurrection in the underworld.
- This topic is remarked by its linguistic richness that we have found different vocabularies expressing the meaning of suckling.

The researcher based the study that is composed of five chapters on some objectives:

- Shedding the light on the symbolic function of that process and its vital role in the ancient Egyptian life.
- The researcher after discussing the topic of the study with his supervisor, it will focus on surveying the representations of breast-feeding of divinities, human-beings and animals, which covered the walls of the ancient Egyptian antiquities from the Old Kingdom till the Greco-Roman times. Moreover, it will gives a full analytical study for these scenes.

- Presenting a detailed study about nursing in ancient Egypt and particularly the ancient Egyptian wet-nurses and knowing their social status, rights and their role either in the royal palace or in the houses of the common people.
- Identify how did the ancient Egyptians employ the hieroglyphic sign of a woman nursing her child in the language and use it in deriving other symbolic meanings that reflected from his point of view, some of the concepts and meanings especially with the emergence of so many names and titles, as well as the religious and secular texts.
- Proving that the ancient Egyptians were the first people in using the natural suckling for feeding infants and babies, and their success in believing that breastfeeding is the basis of child nutrition, which was evidenced recently.
- Trying to connect between the ideas and beliefs of the ancient Egyptians and the monuments in order to activate the tourist guidance that depends on simplifying the information to the tourists and presenting it in a very interesting way.
- Employing the topic culturally for increasing the tourist and cultural awareness, by making a tourist study for the topic.

The study is divided as follows:

Chapter One: Suckling in the Ancient Egyptian Language.

This chapter is divided into three main points: the first surveys the different vocabularies and words that are related to express the term “suckle” during the ages of the ancient Egyptian language. As a main ideogram and as a relative sign.

The second point displays the appearance of the word suckling as a part of titles and names. While the third point gives a hint to suckling in the ancient Egyptian texts in the religious and ceremonial sources as well as the daily life inscriptions.

Chapter Two: Representations of Suckling among Divinities and Mankind.

This chapter is a catalogue of the divine and human suckling scenes that are executed on the walls of the Egyptian temples and tombs during the Old, Middle, New Kingdom, late period and Greco-Roman period.

It is divided into two main points arranged chronologically: the first deals with the suckling scenes of the ancient Egyptian kings and queens by the different goddesses.

While the second point deals with the scenes of the common people, either they are rich or low ranked people.

Chapter Three: Suckling Scenes in the Animal World

This chapter deals with the animal suckling scenes that occurred in the Egyptian tombs during the Old, Middle and the New Kingdom.

It is divided into two main points arranged chronologically: the first deals with the suckling scenes of the ancient Egyptian cattle.

While the second point deals with the scenes of the dogs and gazelles

Chapter Four: Objects and Minor Arts of Suckling in Museums

This chapter is a catalogue of the Egyptian and international museums, which exhibit minor arts and objects decorated with scenes of suckling.
The description of the previously mentioned objects are described according to a general scheme arranged according to: the date, the dimensions, the provenance, the raw material, the object's accession number in the museum and finally the object description.

Chapter Five: The Analytic Study of Suckling Scenes

Firstly, the fifth chapter is a full analytic study of all the scenes that are described in Chapters two and three, they are analyzed according to nine substantial criteria in each scene such as: Date, Location, the Suckling goddess, Gender, Age, Position of suckling, clothes and hairstyles, Objects which are held and finally the Purpose of suckling in the scene. Secondly, it analyzes the animal suckling scenes, which are described in Chapter three, according to four points in each scene such as: Date, Location, the position of the Animal and the connection between the owner of the tomb and the scene.

Previous Studies and Researches:-

We think that there are not any studies focused on the scenes and the iconographical gestures of suckling children in ancient Egypt, because all the detailed researches just dealing with the motherhood in ancient Egypt or the ancient Egyptian children in general.
However we can find some notable studies about suckling children in general such as:-

- Robins, Gay, ***Women in Ancient Egypt***, British Museum Press, London, 1996. This book studies the role of the royal and common women both within the home and family and in the economic and legal sphere.
- Janssen, J. and Rosalind, M., ***Growing up in Ancient Egypt***, The Rubicon Press, London, 1990 in this book the authors discuss pregnancy and childbirth in ancient Egypt, they gave a special care to the royal children, their companions, games, dress and education.
- Feucht, Erika, “Kind”, ***LÄ* III**, Wiesbaden, 1980, Cols. 424-437.
- نور الدين ، عبد الحليم. [illegible] في [illegible]. المجلس الأعلى للأثار، ١٩٩٥
- El-Sharnouby, Rehab. ***"The Children Scenes in the Individual Tombs of Thebes***". ***PhD diss***., Faculty of Tourism and Hotels, Alexandria University, 2009.
- Enany, Abeer. ***"Motherhood in Ancient Egypt"***. ***M.A***., Faculty of Tourism and Hotels, Alexandria University, 1996.

Please note the following:

- The researcher adopted mainly on the system of Abbreviation which was suggested in the *Lexikon Der Ägyptologie* for citing the footnotes and bibliography of this thesis.
- The Footnotes of each chapter of the thesis has its independent reference numbers.
- The researcher faced some difficulties in finding published sources for the citation of translating the accompanying texts of the scenes, so he depended mainly on using some glossaries.

CHAPTER ONE

Suckling in the Ancient Egyptian Language

1.1. Vocabularies related to Suckling.

1. 2. Suckling in the Ancient Egyptian Texts

1. 1. Vocabularies Related to Suckling

This section will show the terminology and vocabularies expressing "suckling" as a verb, noun and also the hieroglyphic words related to milk, the suckled children and the suckling wet-nurses.

1. 1. 1. Words Related to Suckling.

- , , ***snḳ***[1]

This word was firstly appeared in the pyramid texts, means "to suckle" during the Greco-Roman period it became ***pnḳ***[2] .

- , ***mnˁ*** [3]

It means "to nurse", it appears from the 18th dynasty. It doesn't means only "to suckle" an infant by a wet-nurse, but also it implies "to bring up" and educate[4]. By the way, there was a male nurse or tutor was known as *mnˁ*.

- ***mhr*** [5]

Meaning "to suck" it is derived from the verb ***hr*** that means "to milk"[6] and it was used to express "to suckle", it was widely used in the hieroglyphic texts during the Greco-Roman times[7].

- , , ***šdt*** [8]

It means "nurse", this noun is derived from the verb ***šdt*** "to nourish" as the tusk of a nurse was to nourish or feed her charge.

- ***bs3***

Actually this word doesn't mean "to suckle" it means "to protect" but according to some scholars it was connected with suckle as it was a word related to the suckling mother milk. As it was connected with a maternal epithet of Goddess Isis as the milk giver[9].

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[1] ***WB I**,* 174-5.

[2] This word was appeared only in two examples from the Ptolemaic period specifically in offering milk. منى النادي البيومي، "**البنوة و الأمومة في مجمع الألهة المصرية القديمة**"، (رسالة دكتوراة غير منشورة ، جامعة القاهرة،٢٠٠٦) ص ٦

[3] ***WB II**,* 77(10-13).

[4] ***LÄ II***, 20-22; ***CG*** 717.

[5] ***WB II**,* 115(9-16) GR.

[6] ***WB II**,* 115,5.

[7] It was inscribed on the walls of Edfu Mammisi for describing Horus as the first one who sucks the udder of his cow mother Hathor-Isis in the Delta swamps. Daumas, ***Les Mammisis des Temples Égyptiens***, Paris, 1958, p.460

[8] ***WB IV**,* 565(20-22).

[9] Rainer Hannig, ***Ägyptisches Wörterbuch I***: ***Altes Reich***, Mainz, 2oo3, p.424.

1. 1. 2. Titles and Names of Wet-nurses.

There are three hieroglyphic titles expressing the position of the suckling wet-nurse as follows:-

- , , , *mnꜥt* [1]

This is the most familiar word of the Egyptian wet-nurse. This job was emerged at least from the 6th dynasty and till the 20th dynasty. The first known female wet-nurse from the old kingdom was called Nebt and she was the royal wet-nurse of princess Idut[2].

There were also male tutors used to be known as ***mnꜥy*** and they were in charge of educating and bringing up the royal sons and daughters of the king. The most famous male nurse was Senenmut, the tutor of Princess Neferura daughter of Queen Hatshepsut[3].

It is worth mentioning that some ancient Egyptian hamlets and villages were named after this title such as: ***mnꜥt snfrwy*** means wet-nurse of Senfru and ***mnꜥt ḫwfwy*** or wet-nurse of Khufo[4]. As for the logic interpretation of this nomination, there are two reasonable opinions; it could be that the land taxes and resources of those villages were consecrated by the two kings to their wet-nurses who suckled them. The second assumption could be the site itself, it could be the original home province of the royal wet-nurses who suckled the kings.

This word was the main syllabus of the most administrative titles of this job such as the titles of the royal wet-nurse:

Mnꜥt wrt nt nb-tꜣwy

The Great Wet-nurse of the lord of the Two Lands[5].

Mnꜥt wrt šdt nṯr

The Great Wet-nurse, who suckles the God.

Mnꜥt nṯr m wꜥꜥw

The wet-nurse of the god in the private Apartments.

Mnꜥt nt ḥmt-nsw wrt

Wet-nurse of the Great King's wife

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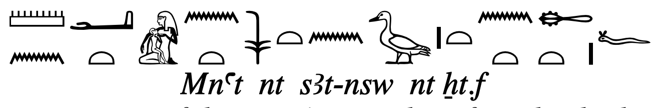
[1] ***WB II***, 78(19)

[2] She was the royal daughter of King Teti of the 6th dynasty.

[3] عبد الحليم نور الدين ، [illegible]، المجلس الأعلى للأثار، القاهرة، ١٩٩٥، ص ١٠٨-١٠٧.

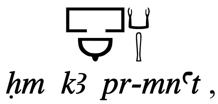
[4] عبد الحليم نور الدين ، المرجع السابق، ص ١٠٤;عبد العزيز صالح، [illegible]، القاهرة، ١٩٦٦، ص ٢٦

[5] Rainer Hannig, ***Die Sprache der Pharaonen: Grosses Handwörterbuch*** , Mainz, 2000, p.36c1.

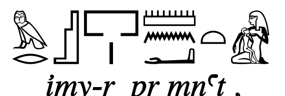


Mnˁt nt s3t-nsw nt ẖt.f
Wet-nurse of the King's Daughter from his body.

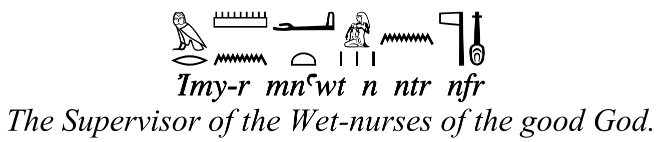
Anyway those opinions reflect and crystalize the venerable and dominant status of this job. During the 5th and 6th dynasties this title also was a part of the main administrative epithet of the person who was in charge of the house of the wet-nurses:



ḥm k3 pr-mnˁt ,
The KA priest of the Suckling House[1].



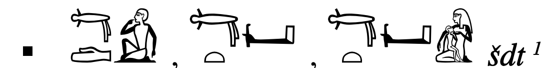
imy-r pr mnˁt ,
The Supervisor of the Suckling House[2]



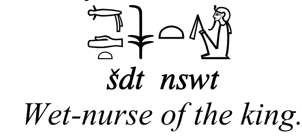
Imy-r mnˁwt n ntr nfr
The Supervisor of the Wet-nurses of the good God.

By the way, ***pr-mnˁt*** was the name of early Mammaisi. Moreover, it was also a name of some geographical nomes in Middle Egypt and Puto[3]

[1] Selim Hassan, ***Excavations at Giza (1929-1930)***, Oxford, 1932, p.81.
[2] W. Helck, "Untersuchungen zu den Beamten Titlen den Ägyptischen Alten Reiches", in ***ÄF 18***, p.109.
[3] Henri Gauthier, ***DG II***, 85.

-  ***šdt*** [1]

It was connected with the title of the royal wet-nurse of the king:



šdt nswt

Wet-nurse of the king.

- , , , ***rnnt*** [2]

This word appeared since the 18th dynasty and it was somehow rare to be found and it is the only title that was connected with the divine wet-nurse of the divinities and was used also during the Greco-Roman times.

The name of goddess Rentuett was derived from this word ***Rnnwtt*** or ***Rnnt*** that means simply "she who nurses". It seems possibly the same goddess given an alternative name, is, like *Rnnt*, depicted as a cobra with breasts. She was also the protector of the harvest.

- , ***ẖnmt*** [3]

It means nursemaid or governess. This title was rarely found, it appeared in the 18th dynasty. Here, the determinative is just a seated woman without carrying or suckling a child. So it could refer to a woman for bringing the child up only and not for breastfeeding him4. By the way, in the pyramids texts, it was ascribed to some goddesses.

- , , ***3ṯ*** [5]

It means "to nurse" and refers to the rearing of an infant, either Horus or the king, by goddesses. This word was firstly appeared in the Pyramid Texts spell 268. Through the determinative shows a wet-nurse in a seated attitude suckling a child, it means more generally "to rear" or "to bring up" a child.

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[1] ***WB IV***, 564.

[2] ***WB II***, 436; Raymond Faulkner, ***A Concise Dictionary of Middle Egyptian***, Oxford, 1991, p.150.

[3] ***WB III***, 239.

[4] عبد الحليم نور الدين، [illegible]، ص١١١

[5] ***WB I***, 23; Rainer Hannig, ***Ägyptisches Wörterbuch I***: ***Altes Reich***, p.21c3.

1. 2. Suckling in the Ancient Egyptian Texts

This part will shed the light on the important role of suckling according to the religious and literary sources of the ancient Egyptian texts. It is divided into two categories; the religious texts, which were mostly appeared in the Pyramids Texts and the mundane inscriptions of the ancient Egyptian daily life. In my opinion I think those daily life texts are the most interesting and important sources that give us a hint about the remarkable impact of suckling and wet-nurses in the ancient Egyptian life. Those texts contain some texts of the ancient Egyptian literature as well as other daily life inscriptions.

1. 2. 1. The Religious Texts of Suckling.

The coffin texts and the pyramid texts that were firstly appeared since the 5th and 6th dynasties had included several religious spells related to the divine suckling of the dead king by several mother goddesses. This suckling aimed to provide the deceased with some advantages as could be deduced from the following texts:

- **Suckling in the Coffin Texts :-**

There is a spell in the coffin text, which is spell n.255

ḫꜥ.i m ḥr snḳ.i m Ỉst ꜣṯ.n wi Nbt-ḥt[1]

I have appeared as Horus, I have suckled at Isis, and Nephthys has nursed me

Here the deceased hoped to have the maternal care of goddess Isis with the supporting aid of her sister goddess Nephthys in order to assure his assimilation with Horus[2].

As the human mother had cared and secured the dead person in his first earthly life, the mother goddess had to do the same task for him in his new life. She would possibly begin this task after the deceased is born at the horizon, the 6th spell of the coffin texts gives a hint about this:

snḳ.k m mwt.k spdt mnꜥt.k is imyt ꜣḫt[3]

You suckle at your mother Sothis, your wet-nurse who is at the horizon

Being suckled with the divine milk was also very important for the deceased in order to live once again after death, spell n.334 of the coffin texts explains this idea as follows:

1

2

3

---

[1] ***CT III,*** 360.

[2] Abeer Enany, ***"Motherhood in Ancient Egypt". M.A.***, Alexandria University, 1996, p. 26; عبد العزيز صالح، المرجع السابق، ص٢٥-٣٤.

[3] ***CT I***, 17.

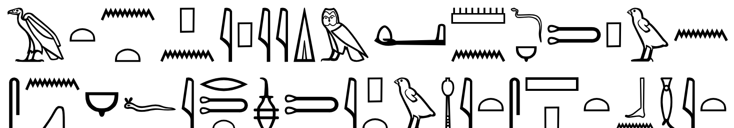
1 ***snḳ.i m mwt.i Ꞽst dp.i bnrt.s rmi.sn wi nn m33.n.sn wi***
2 ***i3kb.sn wi nn sḏm.n.sn ḫrw.i ink ḫnw n mwt.f***
3 ink nḫn s3 ḥt-ḥr
1 I suckle from my mother Isis, I taste her sweetness, they weep me not, for they see me not.
2 they mourn me, for they do not hear my voice. I am the child of my mother.
3 I am young, the son of Hathor[1].
The text explains that he disappears or dies and at the same time he is young again due to the divine suckling. Therefore, one of the main names of the milk was ***ꜥnḫ w3s***[2]

- **Suckling in the Pyramid Texts :-**

The pyramid texts describing the new reborn of the king, while those of the coffin texts deals with suckling and milk as a means of new life.
The divine mother is breast-feeding the deceased king to enable him to start a new life[3] as a young one, as spell n.912a-b of the pyramid texts explains in the text recited by a goddess: [4]

s3 (.i) it mn n.k mnḏ (.i) snḳ.k sw it ꜥnḫ.k it nḏs.k it
(my) Son, take to thee my breast; that you may suck it; that you may live (again), that you may be small (again[5]*)*

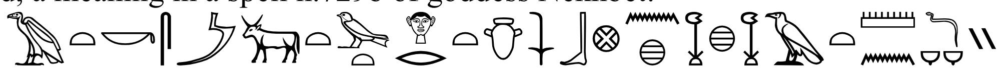
Several spells of the pyramid texts used to urge the ancient Egyptian goddesses to suckle the king with their sacred milk that is already described with some features according to spell n.381:



Mwt nt pn Ꞽpy di m-m mnḏ.ṯ pw n
snḳ.f irṯt.ṯ iptw ḥḏit sšpt bnrit

Mother of N, Ipii, give your breast, suckle him the milk which is white, light and sweet[6].

According to Leclant's interpretation of the text, the ancient Egyptian assimilated *ḥḏ* as a name or quality for milk and *ḥḏt* as a name for the white crown of Upper Egypt. He suggests that this displays the dual impact of the divine milk as a means of nourishment and protection[7]
The dead king was always hoping to have a complete suckling from goddesses without being weaned, a meaning in a spell n.729b of goddess Nekhbet:



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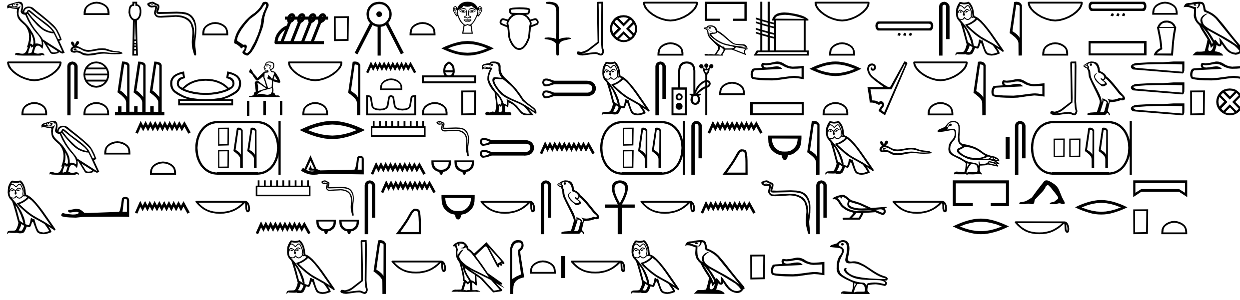
[1] Abeer Enany, ***Op.cit***, p. 28.
[2] ***WB I***, 197.
[3] J. Leclant, "Le Rôle du Lait et de l'Allaitment d'àpres les Textes des Pyramides", ***JNES 10***, 1951, p.124
[4] ***Pyr. II***, pp 4-5.
[5] S.B. Mercer, ***The Pyramid Texts in Translation and Commentary***, vol.1, New York, 1952, p. 166.
[6] Abeer Enany, ***Op.cit***, p. 29.
[7] J. Leclant, ***Op.cit***, p.127; Abeer Enany, ***Ibid***, p.29.

Mwt.k sm3t wrt ḥr(y)t-ib nḫb nḫ3ḫ3t mnḏwy
snḳ.s ṯw n wḏḥ.s ṯw

Your mother, great wild cow, who is in the middle of Nakheb, the one with the two full breasts, she suckles you without weans you[1].

Thus it is clear that goddess Nekhbet was known as the great cow and she was a mother goddess for the deceased king, suckles him after his rebirth in the afterlife.

Some spells mention also the mother goddesses with their detailed titles and urge them to breast-feed the dead king, for example there is a text from spell n.910c for the two goddesses Nekhbet and Wadjet:



Mwt.f ḥḏt sšpt ḥr(y)t-ib nḫb nbt pr-wr nbt t3 smỉ nbt t3 št3
Nbt sḫt whꜤ nbt int ḥtptyw ṯmst dšrt nbt idbw dpw
Mwt nt (Pipỉ) rdỉ mnḏwy.ṯ n (Pipỉ) snḳ im.f s3.s (Pipỉ)
M n.k mnḏwy snḳ.k sw Ꜥnḫ.k nḏs.k prr.k ir pt
M bik šwt.k m 3pd

His mother, the bright white crown, who is in the middle of Nekhb, mistress of the Pr wer, mistress of the fields, mistress of the secrets land, mistress of the fishermen land, mistress of the valley of the satisfied ones, the reddish one, the red crown, mistress of the banks of Dbw, mother of Pypy, give your two breasts to Pypy to suckle him, her son Pypy, take to yourself the breasts, suckle you them, live you, be young and go out to the sky as a falcon and your feathers as a duck[2].

Thereon, we can deduce that the religious texts of suckling describing the reborn of the dead king come mainly from the Pyramid Texts. However, those of the Coffin Texts deal with milk as a means of new life for the ancient Egyptian deceased generally. The most useful sources however come from the walls in temples and tombs. The scenes found in the royal funerary temples often depict the king as an infant, suckling a goddess. Sometimes images in tombs provides us with texts, to further emphasize the meaning behind the scenes, but most often, texts are not found, or perhaps was not needed.

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[1] ***Pyr. I***, 729b; عزة فاروق، "[illegible]"، رسالة دكتوراة غير منشورة، جامعة القاهرة، ١٩٩٧، ص٧٣.

[2] ***Pyr. II***, 910-911c; عزة فاروق ، المرجع السابق، ص٧٤

1. 2. 2. The Daily Life Texts of Suckling.

As a result of being a very close sensual natural relationship between the mother and her child, suckling was an essential source of inspiration for the ancient Egyptian scribes, who used to express it frequently in their literary works.

- **The Instructions of Ani[1]**

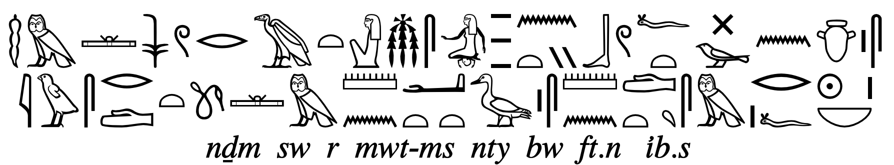
In this literary maxims that were written by Ani to his son, the wise scribe urges his son to be a pious and loyal son for his mother, who did her best to feed and bring him up. He counts all the virtues of the mother who suckled her child for three years:



i͗ḳb pꜣ ꜥḳw I͗ rdi͗ n.k mwt.k
fꜣi͗ sw mi͗ fꜣi͗ (.s) sw i͗ry s ḳnw ꜣtpt i͗m.k
i͗w bw sw wꜣḥ n.k tw.k mst m-ẖt ꜣbdw tw.k (m)
nḥb.s sw m rꜥ mnḏwy.s m r.k m 3 rnpwt

Double the food your mother gave you, support her as she supported you, she had a heavy load in you, but she did not abandon you. When you were born after your months, she was yet yoked (to you), her breasts in your mouth for 3 years[2].

There is also another mention of suckling and the hard effort of the mother in suckling her child in a piece of advice from an ancient Egyptian scribe to his student about writing and the happiness of being a scribe that is more than the happiness of the mother in suckling her infant:



nḏm sw r mwt-ms nty bw ft.n i͗b.s
i͗w.s rwd m mnꜥtt sꜣ.s mndt.s m r.f rꜥ-nb

It is (writing) more pleasant than a mother that has given birth, that is not weary at hear, but is constant in suckling her son, and her breast is in his mouth every day[3].

---

[1] Those instructions has been known a papyrus manuscript called Papyrus Boulaq 4 in the Egyptian Museum of Cairo. It dates back to the third intermediate period from the 21st or 22nd dynasty, while the work itself was firstly composed during the 18th dynasty. Miriam Lichtheim, ***Ancient Egyptian Literature***, Vol. II, University of California Press, 2006, p.135

[2] Abeer Enany, ***Op.cit***, p. 15; محمود عبيد، "مكانة المراة-الرجل-الأبناء في الأدب التهذيبي حتى نهاية العصور الفرعونية"، رسالة ماجستير غير منشورة، جامعة القاهرة، ٢٠٠٢، ص٧٦

[3] محمود عبيد ، المرجع السابق ، ص٧٥ ; A. M. Blackman & T. E. Peet, “Papyrus Lansing, A translation with notes”, in ***JEA 11***, 1921, p.287.

In some cases, when the mother was died or when she had some problems in her milk, the ancient Egyptian families used to hire a wet nurse in order to breast-feed the new born child. Those wet nurses used to have all the rights and advantages from the family and also from the child after being adult.
An example of this close relationship can be found in a letter dates back to the Middle Kingdom[1], the sender of this message is asking about the health and the life affaires of his old wet nurse:

ḥnꜥ hꜣb.n.ỉ ḥr sẖr nb n snb ꜥnḫ n mnꜥt tỉmꜣ

Send me all about the life and health of the wet nurse Tima

It is worth mentioning that there were contracts and written leases between the family of the child and the hired wet nurse. Examples of those contracts can be seen in the Egyptian museum of Cairo. There is a demotic contract with a number of 30604 dates back to the 15th year of Ptolemy III's era between a wet nurse and a family, in this contract, she is committing herself to suckle the child for three years saying:

tw.ỉ ỉỉ.ṯ (r) pꜣy.k ꜥ.wy (mtw.ỉ) dỉt snḳy ẖỉ-ḥwt pꜣ-dỉ-sbk pꜣy.k šr mtw.ỉ sꜥnḫ.f mtw.ỉ mn.f mtw.ỉ dỉt wḏꜣ.f (r) ḥtp nb nby nb šꜥ (pꜣ) mḏ rnpt 3 (r) ỉbd 36 (r) rnpt 3 ꜥn

I will come to your house, I will suckle the child Padisobek , I will feed him, I will pity on him and protect him against any danger, the suckling would last from the year 10 and till three years, 36 months, meaning three years.

Thus this text assures the period of suckling the children that was lasting for three years and it is considered to be the most ancient contract of wet nurses during the Greco-Roman Period. By the way, in the Greek contracts the wet nurses used to take the child to her home and not like the Demotic ones, which mentioned that the wet nurse had to live with the child in his house and with his family[2].

[1] It was discovered in El-Lahun in Fayoum Governorate. B. Grdseloff, "A New Middle Kingdom Letter from El-lahun", in ***JEA 35***, 1949, p.59.

[2] محمود عبيد ، المرجع السابق ، ص١١٧ -١١٨

CHAPTER TWO

Representations of Suckling among Divinities and Mankind

2.1. The Divine Royal Suckling Scenes.

2. 2. The Individual Suckling Scenes of the Common People.

2.1. The Divine-Royal Suckling Scenes

This section will show the suckling scenes of divinities and kings in ancient Egypt and it is divided into five points, first scenes depicting divine-royal suckling from the Old Kingdom, second scenes depicting divine-royal suckling from the Middle Kingdom, third scenes depicting divine-royal suckling from the New Kingdom, fourth scenes depicting divine-royal suckling from the Late Period and finally, scenes depicting divine-royal suckling from the Greco-Roman Period. These scenes are the reliefs on the walls of temples, tombs and those of stela in Museums.

2 .1 .1. Divine-Royal Scenes from the Old Kingdom:

Fragment 1:

Location:

On the first face of a block from the valley temple of king Sahure[1], at Abusir[2] and now it is exhibited as fragment N. 39532-3 in the Egyptian Museum[3] of Cairo. (Fig. 1)



Fig. 1
After Ludwig Borchardt,***Das Grabdenkmal des Königs Sahu-Re***, Band II, Leipzig, 1913, pl.18.

Description:

It is the first known scene of a monarch, being suckled by a human goddess. King Sahure is being nursed by goddess Nekhbet in front of the creator god Khnum. Nekhbet is displayed in a complete human form with her vulture crown.

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[1] The second king in the 5th dynasty, (2491-2477 B.C) he took care of the solar cult of Ra, he constructed his royal complex t in Abusir and his reign is distinguished with military and commercial expeditions to Sinai, and Byblos (Lebanon). Christine Meyer, "Sahure", ***LÄ*** **V**, p. 352.

[2] 25 km southwest of Cairo on the western bank of the Nile, it is derived from the hieroglyphic word "Pr Wsir" later "Busiris", means "the residence of Osiris"

[3] ***PM III***, part I, p. 331.

she is wearing a very tight transparent dress and ornamented with an elaborated necklace, while King Sahure is depicted as a young adult with curving eyebrows, wide eyes extended by Kohl lines as a kind of cosmetics and muscled legs, his Nms headdress is inlaid with the royal uraeus, he is wearing a short kilt and a ceremonial beard.
The representation in general is well executed; the goddess suckles the king by raising her breast with her right hand and embracing the king with the other hand; however, the artist represented a hand below the king's chest; it could be a hand for another god, who was probably god Amon as the father of the king and because the block is damaged he is missed or it could be represented by mistake[1].
The creator god Khnum is displayed as a ram-headed man holding a scepter and the sign of life; he is wearing a belt fastened with a knot.
The titles of goddess Nekhbet are written as follow:

Nḫbt ḥḏt nḫn nbt ḥwt šmꜥ nbt pr-wr

Nekhbet the whiteness of Nakhn, mistress of the southern temple, mistress of the sanctuary.
While those of the ram headed-god Khnum can be seen as follows:

ḫnt pr-sꜣ nb ḥr-wr ḫnt ḳbḥw nb pr-ẖnmw

The foremost of the protection house, lord of (Antinopolis), the foremost of the cold water (Elephantine), lord of Khnum's house.

[1] The artist wanted to represent the embracing of the goddess, but he made this mistake. See: W. S. Smith, A ***History of Egyptian Sculpture & Painting in the Old Kingdom***, 2nd Edition, Oxford University Press, London, 1949, p. 281.

Fragment 2:

Location:

It was found in the valley temple of king Niuserra[1], at Abusir and now it is exhibited as fragment N. 17911 in the Egyptian Museum of Berlin[2]. (Fig. 2)



Fig. 2
After Ludwig Borchardt, ***Das Grabdenkmal des Königs Ne-user-Re***,Leipzig, 1907,p.41, fig.23.

Description:

A lioness-headed goddess mostly goddess Sekhmet is pictured suckling king Niuserra, wearing a short tight wig ornamented with inlayed serpent, holding the goddess' arm.
Sechmet[3] is wearing elaborated necklace and bracelet, heavy wig and a tight clear garment with two strips joined with two projected clasps over her shoulders[4]. She is giving her right breast to the king with her left palm. The hand passes behind the arm of the goddess and the fingers of the king are in the right position, on the contrary of the scene of Sahura.
The eyes of the goddess and the king are deep hollow, which indicates that they were once inlaid[5].

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[1] The 6th ruler of the 5th dynasty for about 25 years. Jürgen V. Beckerath, "Niuserre", ***LÄ IV***, p. 517.
[2] ***PM III***, part I, p. 335.
[3] Ancient Egyptian goddess of war, power and medicine, she was the concert of god Ptah and mother of god Nefertum in the Memphite triad. According to the Egyptian legends she was accompanying and protecting the king in all of his activities.
[4] L. Borchardt, ***Das Grabdenkmal des Königs Ne-user-Re***, Leipzig, 1907, p. 41- 42.
[5] Arnold, Dorothea. ***Egyptian Art in the Age of the Pyramids***, New York, 1999, p. 352-353.

Fragment 3:

Location:

It was originally cut from the valley temple of the funerary complex of king Unas[1], at Saqqara and now it is exhibited as JE 39133 in the Egyptian Museum at Cairo[2]. (Fig. 3)



Fig. 3
After W. Stevenson Smith, ***A History of Egyptian Sculpture & Painting in the Old Kingdom***, London, 1948, Plate 54 b.

Description:

A bas-relief representing an anonymous human goddess suckles king Unas. The piece has a small, unfinished scene. However, it has a clear delicate details, the unknown goddess wears a large wig and giving the right breast with her left palm to the king. The almond eyes, delicate nose and the full cheeks are well carved. It is to be noticed, that the hand palm of the goddess is artistic rules.

---

[1] The last king of the 5th dynasty, he ruled Egypt for thirty years, his pyramid was erected to the south of the step pyramid of King Djoser at Saqqara, this pyramid is distinguished with its smallness and the decoration of the burial chamber inside it, the walls of the chamber was decorated with vertical hieroglyphic texts known as the Pyramid Texts, which are magical spells for helping the deceased. Margaret Bunson, ***Encyclopedia of Ancient Egypt***, New York, 2002, p.420.

[2] ***PM III***, part II, p. 421.

Fragment 4:

Location:

This fragment comes from the hall of the funerary temple of King Pepy I[1], at the southern section of Saqqara. (Fig. 4)



Fig. 4
After A. Labrousse, M. Albouy, ***Les pyramides des reines: une nouvelle nécropole à Saqqara***, Paris, 1999, p. 88.

Description:

King Pepy I is depicted in nursing attitude, licking the breast of an unidentified goddess. The king is wearing the royal *nms* headdress, without the ceremonial beard and his eye is hollowed out. The only visible parts of the goddess are just her breast, her elbow behind the neck of the king and the supporting palm[2].

By the way, king Pepy I paid a special remarkable attention for goddess Hathor and instead of bearing the usual birth name *s3-Rᶜ* or son of Ra, he titled himself as "son of Hathor of Denderah", as a sign of his pride of being son of Hathor[3]. Thereon, it might be a supposition that the uncompleted portrayed goddess here is Hathor, the most favorite one for the king.

[1] He is the 2nd king of the sixth dynasty, he ruled Egypt for about five decades. He had some constructions in Abydos, Denderah, Bubastis and Elphantine. In addition to his funerary constructions to the south of the middle section of Saqqara. According to the autobiography of one of his officials called Weni, the king sent him with a military expedition to defeat the Asians in Palestine. Weni had mentioned also that he was appointed by king Pepy I to judge in a case of a royal wife of the king was put aside after a conspiracy against the king.

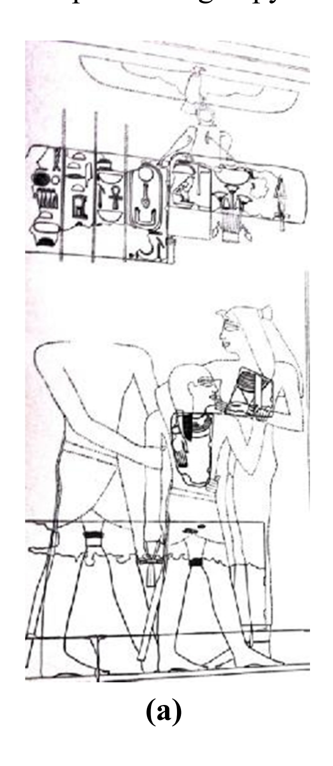
[2] Labrousse, A., Albuoy, M., ***Les Pyramides des Reines: Unenouvelle nécropole à Saqqara***, Paris, 1999, p.88; Ćwiek, Andrezej., ***"Relief Decoration in The Royal Funerary Complexes of The Old Kingdom."*** (PhD, University of Warsaw, 2003), p. 180.

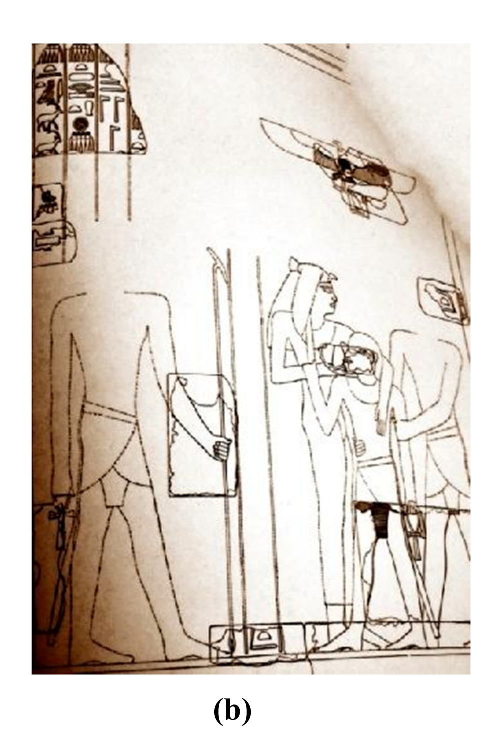
[3] Henri Frankfort, ***Kingship and the Gods***, The University of Chicago Press, Chicago, 1948, p.172.

Scene 5:

Location:

Dual scene was located in the northern and southern walls of the staircase niche[1] of the mortuary temple of King Pepy II[2]. (Fig. 5)





(a) (b)

Fig. 5

After Gustave Jéquier,, ***Le Monument Funéraire de Pepi II***, Tome II,Le Temple, Fouilles à Saqqara, IFAO, Le Caire, 1938, Pl.30, 32

Description:

On the northern wall (fig. 5a), Pepy II wearing the *nms* headdress and the short kilt *šndyt*, being suckled by an unknown goddess; she is a thin lady crowning with a vulture shaped headdress[3] Pepy II is raising his left hand to hold the goddess's wrist, while holding the sign of life with the other hand, which is supported by an anonymous deity from the back.

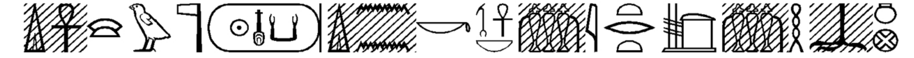
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[1] The niched entrance that opens from the transverse corridor to the statue chamber.***PM III***, part II, p. 427 (20, 21).

[2] The son of Pepy I and the last king of the 6th dynasty, he took the throne after the death of his half –brother, he was just six years, and he ruled Egypt for a very long time about 94 years. A very important and famous inscription belongs to this period, is the autobiography of Horkhuf in his rock-cut tomb at Aswan. He was the commander of the commercial missions, which were sent to the South for importing all the southern African rare goods, one of those treasures was a dwarf from the jungles of Central Africa, as an amusing present to the child king. He sent also some campaigns to the oasis of the Libyan Desert and to the northeast, at Byblos, where some vases with his name were found. The king established his funerary complex at South Saqqara. Jürgen V. Beckerath, "Pepy II", ***LÄ* IV**, p. 927-928.

[3] According to the crown of the goddess, some scholars identifying her as goddess Nekhbet of the South. عزة فاروق، [illegible]، ص٧٢.

The upper part of the scene has a representation of a vulture hovers its wings and holding *šn* sign of the universe. The texts are in a bad condition and some titles can be seen as follows:



(dỉ ꜥnḫ) ḫꜥw ntr Nfr-kꜣ-Rꜥ (dỉ.n) n.kwꜣsꜥnḫ nb (ḫnty) ỉtrt š [mꜥ] (ḫnty) ḥbnw

May be given life, shining of the god, Neferkara (Pepy) I gave to you all life & authority, the foremost of southern Itrt, the foremost of Hbnw[1].

On the southern wall (Fig. 5b), the same relief is repeated but with another suckling goddess, who is almost Hathor[2], whose name is inscribed under the vulture. Two accompanying gods are pictured; an unknown deity is embracing the king, and the other one holding the *wꜣs* scepter and *ꜥnḫ* sign of life. The text above bears some titles:

ḫntj tꜣw nṯrw ,ḫntj ỉw-rd, ḫntj Njꜣwwt

The Foremost of the lands of the gods, the foremost of Iw-Rd……

[1] The occurrence of the epithet 'Foremost of the Southern jtrt' in the titles of a Lower Egyptian deity, which one would deduce from the location of the scene on the northern wall, can be explained with an assumption that the represented deity was Horus in his aspect of Horus-Behedeti, who used to take that title. Ćwiek, Andrezej, "Relief Decoration in the Royal Funerary Complexes of the Old Kingdom", ***PhD Thesis***, Warsaw University, 2003, p.181.

[2] The direction of the hieroglyphic sign of Hathor is opposite to that of the goddess, a contrast makes the identification of the goddess as Hathor doubtful. Ćwiek, Andrezej, ***Ibid,*** p.181.

2 .1 .2. Divine-Royal Scenes from the Middle Kingdom:

Scene 6:

Location:
In the Egyptian Museum of Cairo, with accession number: JE 46068. (Fig. 6)

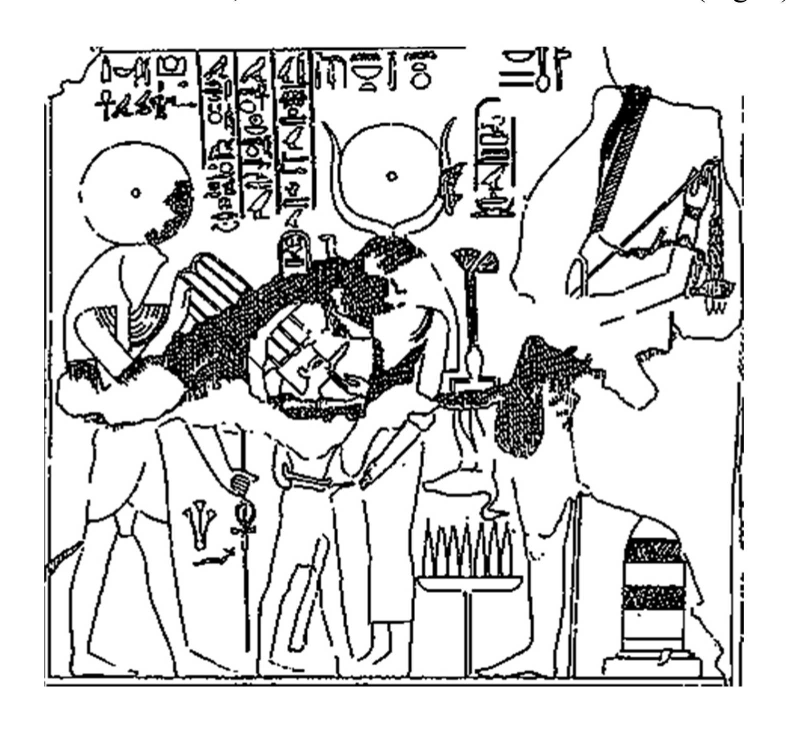
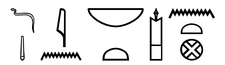


Fig. 6
After L. Habachi, *"King Nebhepetre Mentuhotep: His Monuments, Place in History"*, ***MDAIK*** **19**, Wiesbaden, 1963, P.26, Fig.8

Description:
It was a part of the upper register on the west wall to the left of a limestone chapel was erected by King Mentuhotep II and dedicated to Goddess Hathor of Dendereh[1].
This chapel was discovered intact in 1916 during the removal of the sebakh to the west of the earlier Mammisis of Nekhtaneb I, then it was dismantled to be exhibited in the Egyptian Museum in Cairo, due to a storm, a tree fell on the dismantled blocks, and the scenes of the blocks had been destroyed[2]. Thereon, the scene is damaged, but its main features are still clear; King Mentuhotep II is represented as a boy being nursed by goddess Hathor, who adopting him in a very tender way. He wears a short kilt and crowned with two feathers similar to god Amen. Two gods are blessing this act; first, the falcon headed god Horakhti is touching the king's crown, while the other one is an ithyphallic deity with the white crown and two thin feathers attached at the back, his body is tightly wrapped and he is raising one hand with the flail *nḫḫ*.

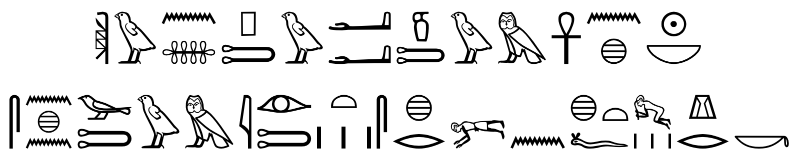
[1] About 5 km in the northern west side of Qena Governorate on the western bank of The Nile.
[2] Habachi, L., ***"King Nebhepetre Mentuhotep: His Monuments, Place in History, Deification and Unusual Representations in the Form of Gods"***, *MDAIK* 19, Wiesbaden, 1963, P.24.

The main text in the scene is a text by Hathor as follows:



ḏd mdw ỉn nbt Ỉwnty

Words spoken by the mistress of Iwnty (Dendereh).



šms.n(ỉ) sꜣ ṯw ʿwy ẖnm ṯw m ʿnḫ nb s.nḫn ṯw m ỉrtt.s ḫr n ḫftyw.k ẖr k.

I protect you, my arms unite you with every life, and I rejuvenate you with milk that your enemies may fall under you.

Above God Horakhti, there is a small caption:

(ḥr)ꜣḫty nb Ỉwnty di.n.(ỉ) f ḥꜣ.f ʿnḫ

Horakhti, lord of Dendereh, my arms are behind you for life.

It is worth mentioning that, this chapel was built in Dendereh, the main religious cult centre of Hathor. Thereon, she was selected to be the suckling mother in this scene.

It is the first time to see goddess Hathor suckling a pharaoh in a complete human form and not as a cow[1].In the text of Hathor, the artist inscribed the sentence *šms.n*(*ỉ*) *sꜣ ṯw*, for some assumptions[2], it could be an error for *stp sꜣ ṯw*.

[1] A. Radwan ,"Die Göttin Hathor und Göttliche Königtum Altägyptens zwei Reliefs aus Deir El-Bahari ", in ***OLA 149***, 2006, p.282.

[2]L. Habachi, ***op.cit***, p.27.

Scene 7:

Location:

A painted limestone fragment was originally discovered in the mortuary temple of King Mentuhotep II in Deir El-Bahari, and now it is in Kestner Museum of Hanover[1] with accession inv. Nr. 1935, 200, 82. (Fig. 7)



Fig. 7
After Irmgard Woldering, ***Ausgewählte Werke der Ägyptischen Sammlung***, Hannover, 1955, Fig.27.

Description:

The king Mentuhotep II is depicted wearing a tight cap ornamented with the frontal royal serpent and a simple collar. He is holding the udder of a cow, which could be mostly goddess Hathor[2] in her animal representation. He is drinking the sacred milk[3]. He is portrayed with black-coloured skin, as an imitation of the god of the underworld Osiris, an indication to his death.

Here goddess Hathor giving her sacred milk, which symbolically presents the divine power and protection that is necessary for the eternal resurrection in the hereafter[4].

---

[1] I. Woldering, ***Ausgewählte Werke der Ägyptischen Sammlung***, Hannover, 1955, p.65.

[2] E. Blumenthal, ***Kuhgöttin und Gott König***, Leipzig, 2000, p. 35

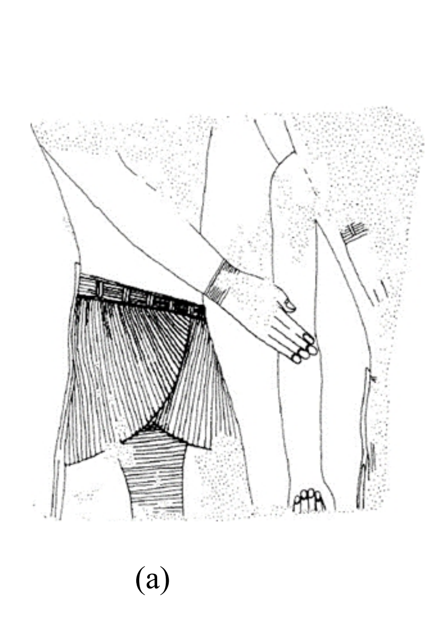
[3] O. Keel, "Das Böcklein in der Milch seiner Mutter und Verwandtes", ***OBO* 33,** Göttingen, 1980, p.76.

[4] منى النادي، "[illegible]" ، (رسالة دكتوراة غير منشورة ، جامعة القاهرة، 2006)، ص. 294.

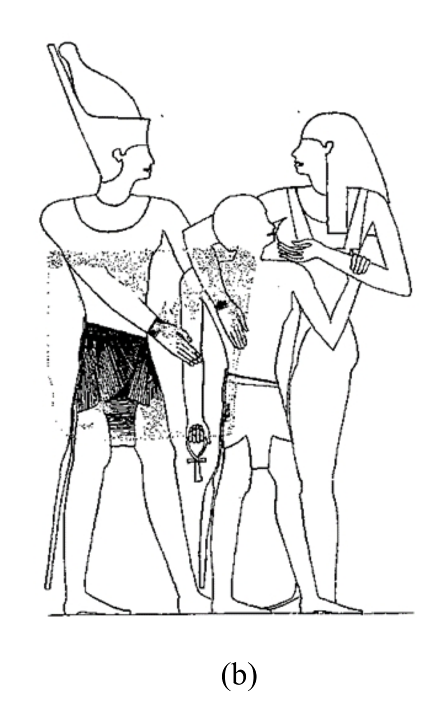
Scene 8:

Location:

A limestone block was originally a part of the so-called « Middle Kingdom court[1] » at Karnak and was reused to fill the hollow in the northwest side of the platform[2]. (Fig. 8)



(a)



(b)

Fig. 8

After Luc Gabolde et al., *"Aux Origines de Karnak: Les Recherches récentes dans la cour du Moyen Empire"*, ***BSEG*** **23**, Genève, 1999, P.41, Fig.9.

Description:

The scene is totally destroyed, the only survived representation (Fig. 8a) is on a block, it represents a torso of a male body, wearing the short kilt *šndyt* and raising hands to embrace King Amenemhat I[3] that only his arm and shoulder are visible. On the frontal part of the kilt's belt, a hieroglyphic name was inscribed; it is the name of god Atum[4]. According to the imaginary restitution of the scene (Fig. 9 b), it is a suckling scene represents Amenemhat[5] I being nursed by a goddess in the presence of god Atum (?).

---

[1] The first core and the most ancient construction in the sacred area of Karnak, where a temple was erected for god Amon by the early kings of the 11th dynasty, but it was totally collapsed.

[2] Luc Gabolde et al., ***"Aux Origines de Karnak: Les Recherches récentes dans la cour du Moyen Empire"***, *BSEG* 23, Genève, 1999, P.39.

[3] Nozomu Kawai, "A Coronation Stela of Tutankhamen", ***Studies for the Centennial of the Egyptian Museum***, vol.1, Supreme Council of Antiquities Press, Cairo, 2002, p.641.

[4] Luc Gabolde et al, ***Op.cit***, p.40.

[5] The founder of the 12th dynasty, he founded a new capital, away about 32 km south of the old capital of Memphis. He selected this central part in Middle Egypt in order to be aware of both Upper and Lower Egypt, therefore the new capital was called *Ỉṯt-tȝwy* or the seizer of the two lands. After two decades of his reign, he appointed his son Senusret as a deputy of him and they shared the reign together for ten years. His funerary complex and pyramid were established in Lisht, near to the new capital at the entrance of Faiyum. Peter A. Clayton, ***Chronicle of the Pharaohs***, London, 1994, p.78-79.

Scene 9:

Location:

The first register of a limestone doorjamb, which was originally in the temple of Senusret I and then was reused in the foundation of the second stela of Kamos[1] in front of the second pylon at Karnak[2]. (Fig. 9)

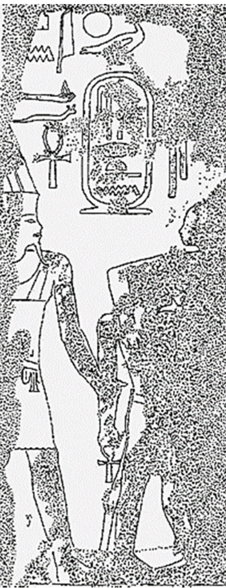


Fig. 9

After Luc Gabolde et al., "Aux Origines de Karnak: Les Recherches récentes dans la Cour du Moyen Empire", ***BSEG* 23**, P.42, Fig.10.

Description:

The scene is so damaged and it shows king Senusret[3] I being suckled by an unidentified goddess in front of god Amen. The scene is very similar to those of the old kingdom. The body of the goddess is largely erased, nevertheless the position of her right hand and the visible tracks of Senusret give tangible evidence on the nature of the depiction as a suckling scene. Unfortunately there is no clear indication about the original location of this door jamb and the events that led to its reuse by Prince Kamose 353 years later.

As for the bad condition of the scene, it could be probably erased by the followers of the sun god Aton, who wanted to remove all the figures and names of god Amen.

---

[1] It was discovered in July 1954 and it is now in the museum of art in Luxor J.43, this stela is a very important documentary source reviewing the history of the struggle led by the Theban princes against the Hyksos at the end of the 17th dynasty. S. Biston-Moulin, *"De Sésostris Ier à Kamosis: Note sur un Remploi de Karnak"*, ***ENIM 4***, Montpellier, 2011, p.81.

[2] ***PM II***, p. 37.

[3] King Senusret I ascended to the throne after the assassination of his father Amenemhat I, his reign lasted for 34 years, he sent several mining expedition to the second cataract, wadi al Hammamat in Sinai and the desert oases. Most of his constructions buildings have been destroyed and disappeared, except his small white limestone kiosk, which is regarded to be a gem of the Middle Kingdom architecture in the open court museum at Karnak.

2 .1 .3. Divine-Royal Scenes from the New Kingdom:

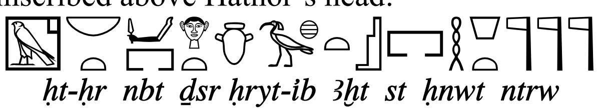
Scene 10:

Location:
Votive stele is found now in the British Museum, London with number BM 689[1]. (Fig. 10)



Fig. 10
After Edouard Naville, ***The XI th Dynasty Temple at Deir El-Bahari***, Part I, London, 1907, pl.XXV e.

Description:
Only the Upper part of this round-topped limestone stela[2]is still intact, while the rest is missing. It bears a sunk-relief depicting goddess Hathor as a cow with only traces of a blue crown, which indicates that there was a kneeling royal figure was suckling, while another royal figure with the royal headdress *Nms* stands beneath the head of the cow. Hathor wears a Minat necklace and a composed crown of serpent, sun disc and two feathers. In the background an imitation of the hills of Deir El-Bahari is represented[3]. Three columns of Hieroglyphic text are inscribed above Hathor's head:



ḥt-ḥr nbt ḏsr ḥryt-ib ꜣḫt st ḫnwt ntrw

Hathor, mistress of Djesret, who in the middle of the shining place of the mistress of gods.
The scene is the second representation of depicting the divine mother as a cow suckling the royal monarch after that of king Mentuhotep II[4].

[1]***PM II*** (2), p. 396; Geraldine Pinch, ***Votive Offerings to Hathor***, Oxford, 1993, p. 86.
[2]It was found in 1904 at the 11th dynasty' temple of King Mentuhotep II at Deir El-Bahari in the western bank of Thebes. It dates back to the 18th dynasty .However, the identification of the pictured king is still obscure, according to Naville; he might be Hatshepsut in male attire, Tuthmosis III, or Amenhotep II. Edouard Naville, ***The XI th Dynasty Temple at Deir El-Bahari***, Part I, London, 1907, p. 69.
[3]Elke Blumenthal, ***Kuhgöttin und Gottkönig: Frömmigkeit & Staatstreue auf der Stele Leipzig Ägyptisches Museum***, Leipzig, 2000, p.40.
[4] See p. 13, Fig.8.

Scene 11:

Location:

A bas-relief on the northern wall of the outer sanctuary of goddess Hathor's shrine[1], in the mortuary temple of Queen Hatshepsut at El-Deir Al-Bahari[2]. (Fig. 11)

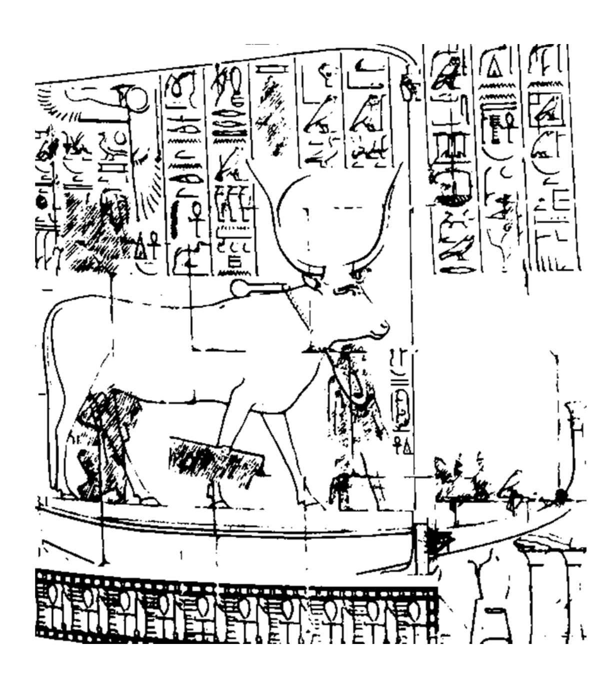


Fig. 11

After Christiane D. Noblecourt, ***La Reine Mystérieuse Hatshepsout***, Paris, 2002, p. 321.

Description:

The scene is in a bad condition as the figures and the names of the queen are disfigured[3]. However it is considered to be one of the most famous and important suckling scenes.
As a result of usurping the throne from her stepson Tuthmosis III, all the names and scenes of Queen Hatshepsut were chiseled off him. Thereon, this scene was smashed.
The divine suckling of Hatshepsut in this scene was an essential part of proving her legal rule over Egypt as the divine daughter of God Amen. In addition to be an important act of the celebration of her *ḥb* Sed Festival[4].

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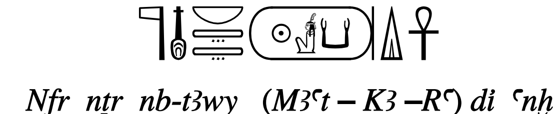
[1]***PM II***, p. 352 (48) ; Elke Blumenthal, ***Op.cit***, p.35.

[2]It was named in ancient Egypt as *ḏsr-ḏsrw* or the holy of the holies and in the 7th century AD it was named after a Coptic monastery for Apa Phoibamon as Deir El-Bahari meaning in Arabic "the northern monastery", King Mentuhotep II erected his temple in this place in the 11th dynasty, then queen Hatshepsut ordered her vizier Sennmut to build a memorial temple for her divine father Amen.

[3]This temple had been vandalized due to some political and religious circumstances; first of all, the hostile relationship between Hatshepsut and her step son Tuthmosis III, who wanted to destroy all her names and monuments as a vengeance on her usurpation to the throne. Then the temple was a prey to the followers of Akhenaton, who wanted to destroy all the votive constructions of their enemy god Amen. During the Coptic period the same destruction was repeated but by the early Christians, who desired to remove all the pagan places.

[4] The function of the Sed Festival was to rejuvenate the king and his power as a king, it used to be celebrated by the king after 30 years of reign.

It is worth mentioning that several kings who never ruled as long as 30 years, the period of celebrating this festival, have had themselves depicted performing it. This may be understood as the anticipation of the festival to come, or even that they performed it before the 30 years. Queen Hatshepsut whose era was just two decades, performed it in her sixteenth year of reign, though this may have really been a celebration thirty years after the death of her father[1].
Hathor is depicted here in her animal form as a cow standing on a boat and stepping out a shrine. The lower part of the scene is decorated with a wide frieze of the three signs ***ꜥnḫ***, sign of life, ***ḏd*** sign of stability and resurrection and ***wꜣs*** sign of the royal authority[2].As for Queen Hatshepsut, she is depicted as a squatting male monarch with the blue crown and she suckles from the udder of the cow.
Unfortunately her shape is totally erased. Hathor as a cow wears a solar disc between two horns, serpent, and a necklace. Another shape of Hatshepsut standing under the cow's neck with an inscription of the royal name of the queen[3]:



Nfr nṯr nb-tꜣwy (Mꜣꜥt – Kꜣ –Rꜥ) di ꜥnḫ

The good god, lord of the two lands, (who is the just one with the shape of Ra) Hatshepsut, may be given life.

The text above Goddess Hathor as follows:



ḏd mdw in ḥt-ḥr mwt nṯrt nbt pt ḥnwt nṯrw
di.(i).n n.ṯ ꜥnḫ ḏd wꜣs nb [r ḥḥ]
m ḥb-sd ꜥšꜣ wr ḫꜥ m nsw-bity ḥr ḥr sꜣ mry

Words spoken by Hathor, goddess mother, mistress of the sky, mistress of gods, I gave to her[4] all life, stability and authority [for] millions of rich great jubilee festivals.

The scene is repeated several times on the walls of the chapel of Hathor but in a worst state of conservations[5].

[1] Nicolas Grimal, ***A History of Ancient Egypt***, translated by: Ian Shaw, Oxford, 1994, p.207.
[2]The figurative composition of those signs is a symbolic ideogram of a wish for the dead queen to have a complete life of resurrection and authority even in the afterlife.
[3]Christiane D. Noblecourt, ***La Reine Mystérieuse Hatshepsout***, Paris, 2002, p. 321.
[4]In spite of representing herself mostly as a male pharaoh, Queen Hatshepsut always used to have the feminine pronoun *ṯ* to her speech, which indicates that she was using the male form only for persuading the people that she is an equal, independent monarch.
[5]Such as the scenes on the southern wall of the first hypostyle hall. Nathalie Beaux et J. Karkowski, "La Chapelle d'Hathor du Temple d'Hatchepsout à Deir El-Bahari", in ***BIFAO 93***, 1993, p.16.

Scene 12:

Location:

The second scene of the first register on the south wall of the twenty-second room[1]in the Akhmenou temple[2]at Karnak. (Fig. 12)

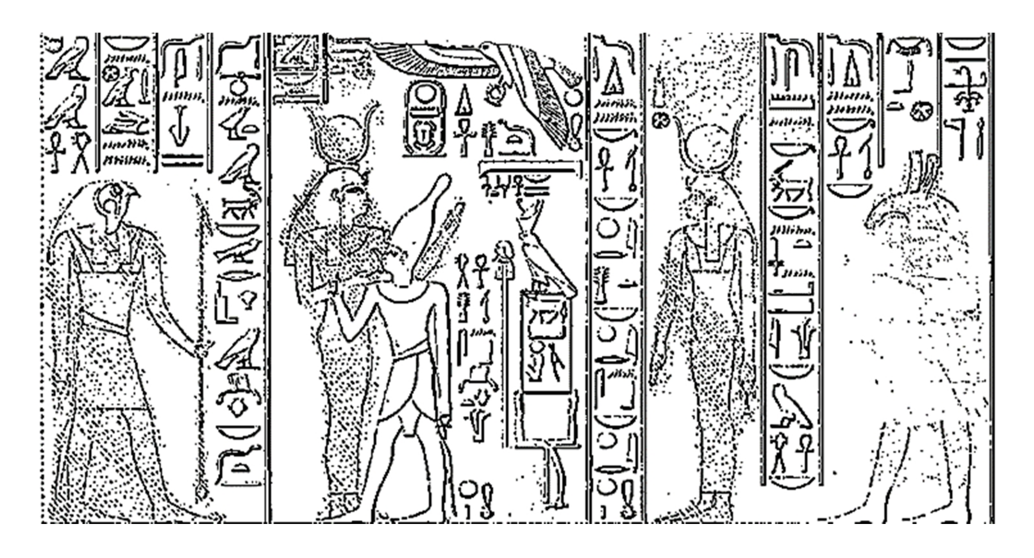


Fig. 12

After Ali Radwan, “Die Göttin Hathor und das göttliche Königtum Altägyptens” ***OLA 149***, 2006, p.279.

Description:

The upper part of the scene is adorned with the falcon god Horus *Bḥdt*[3], with a hovering wing as a protector for the king and holding the sign *šn* with his talons. In the Centre of the scene Tuthmosis III is represented as a young man with the white crown, being suckled from the left breast of Hathor, in the presence of deities Hathor, Harsomtus[4] and Seth.

The figures of the divinities here were erased probably by the followers of monotheism either during Akhenaton’s era, or during the early Christian period[5].

Hathor has a complete human form with a solar disc and the two horns of a cow.

---

[1]***PM II***, p. 117 (380).

[2]*ꜣḫ- mnw* means Splendid of Monuments, Tuthmosis III erected it a few meters beyond of the middle kingdom court in the complex Karnak temples, it is known as the festival temple because it was the place of the ceremonies of the king’s Sed-festival, during the early Christian times it was converted into a church and its design became the first core of the Roman Basilica.

[3] It is the religious name of the capital of the second nome of Upper Egypt, which is now Edfu.

[4] Another version of god Horus, was appeared in the pyramid texts as ‘’Har-mau’’ or ‘’Horus the uniter’’, as an upholder of the unification of the north and south of Egypt, he was the son of the triad of Edfu, that was composed of Horus the great as the father and goddess Hathor as the mother, in Kom Ombo he used to be known as Pa-nb-tawy, the lord of the two lands.D. Jankuhn, "Horsemsu", ***LÄ III***, p.13; G. Hart, ***Op.cit***, p.71.

[5] Kent Weeks, ***The Illustrated Guide to Luxor Tombs, Temples & Museums***, The American University in Cairo Press, Cairo, 2005, p.97.

The text of Hathor behind her reads;

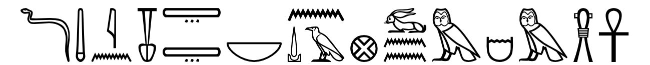


sḫn tw m sʿḥ nb wr ḥr st ḥr 3wt-ib nb ḏt

I Cause You Being Protected With All Great Dignity On The Throne Of Horus With All Happiness Forever.

By the way, Tuthmosis III was one of the most interested kings in the cult of goddess Hathor and her cult; He erected and devoted some chapels for Hathor in several places[1].

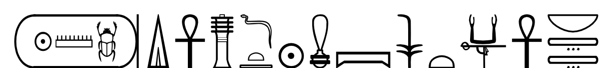
On the left side, god Harsomtus as a falcon deity with an accompanying text reads:



ḏd mdw in sm3-t3wy nb n ḏ3 wnn ḥm m s3 ʿnḫ

Words Spoken By the Unifier of the Two Lands, Lord of the City Of Crossing, Be Existed Assuredly With Protected Life.

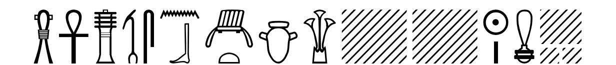
The hieroglyphic caption above the king reads:



(*Mn-ḫpr- Rʿ*) *di ʿnḫ ḏd mi Rʿ* (*m. pt*) *ḏtpt k3 n nswt ʿnḫ nb-t3wy*

Menkhprra2, may he give Life, Stability Forever like Ra (In the Sky), The Living Ka of The King, and Lord of the Two Lands.

At the back of the king, a vertical inscription is written;



S3 *ʿnḫ ḏd w3s snb i3wt-ib ḥ3* (*.f*)……. *Mi Rʿ*

A Protected Life, Stable Reign and Healthy Happiness behind (Him) Like Ra.

Behind it there is a falcon with the double crown of Upper and Lower Egypt, representing the king, who used to be the living shadow of Horus on the earth. Under the falcon, there is a rectangular shape with this title;



K3 nḫtmry Rʿ

The Strong Bull, Beloved of Ra.

---

[1] He had erected and dedicated some chapels for Hathor in Sinai, Gebelein, Denderah, Atfih, Bubastis, Kom El-Hisn and Byblos as well. A.Rawan, "Die GöttinHathor und das göttlicheKönigtumaltägyptenszwei Reliefs ausDeir El-Bahari", in ***OLA 149***, I, 2006, p.279.

[2] It is the Nswbity title, or the coronation name of king Tuthmosis III and it means "The Permanent one with the image of Ra''. J.Beckerath, ***Handbuch Der ÄgyptischenKönigsnamen***, DeutscherKunstverlag, München, 1984, pp. 6, 227.

Then the whole shape is ended with the *K3* sign, which has two extra lower arms holding scepters. This ideogram could be a figurative massage representing the king, who is the divine shadow as well as the human embodiment of God Horus, ruling the unified Egypt and expressing his strength, fertility, eternity and vital force.
On the right side, there is a nameless goddess standing before god Seth, she is taking the complete human form and holding in one hand sign of life *ꜥnḫ* and wearing the same crown of Hathor. It is difficult to identify her; especially her title is totally chiseled off.
She is represented between two hieroglyphic columns reads;

di͗.n (i͗) n k ꜥnḫ w3s nb ḫr ḏd nb ḫr snb nb ḫr mi͗ Rꜥ

I gave to you all The Life of the Authority, Under All Stability, and Under All Health like Ra.

The second text behind the goddess;

s.mn (i͗) n.k sꜥḥ.k n nswt ꜥ3wy.i͗ ḥ3.k m s3 ꜥnḫ nb

I Fastened You, Your Dignity Of King Of Upper Egypt; My Arms Are Behind You With All Protection And Life.

The figure of evil god Seth is almost defaced, while his text is still visible above his head;

di͗.n.(i͗) n.k ꜥnḫ w3s nb nbty nb t3 šmꜥw nṯr ꜥ3

I Gave To You, All Life And Authority, Nbty (Who Is Belongs To Nbt[1]), Lord Of Upper Egypt, The Great God.

[1] it was a region in the 5th nome of Upper Egypt, about 45 km south of Aswan and it is known today Kom-Ombo, its ancient name Nbt means gold, because it was one of the main sources of gold mines

Scene 13:

Location:

The second register[1] of the northern face of the first pillar inside the burial chamber of the royal tomb of Tuthmosis III[2]. (Fig. 13)



Fig. 13

After H. Refai, "Überlegungen zur Bäumgöttin", ***BIFAO*** **100**, Le Caire, 2000, P.389, Fig.4

Description:

The king with the royal headdress *3ḫt*, and *šndyt* kilt, being suckled by the goddess Isis in the form of a sycamore tree[3], sketched in red line with green flourished branches and raising an arm and a breast to feed him with the divine milk. Behind king Tuthmosis III, a vertical hieroglyphic inscription as follows[4]:



Mn-ḫpr- Rꜥ snk.f mwt.f 3st

Menkhprra, his mother Isis suckles him.

This scene is the most distinctive and the first scene of nursing in the New kingdom; it is the first time to find a mother goddess taking a complete tree shape and not a semi one.
By adding arm and breast to the tree, the Egyptian artist succeeded in representing the tender relationship between the king and the tree as a child holding tightly his mother's arm an drinking greedily her milk. Furthermore, the hieroglyphic text giving a reference to the divine mother goddess Isis as well as the human mother of the king, whose name was also Isis[5].

---

[1]***PM I***, part II, p. 553.

[2] It is KV34 in the Valley of the Kings and it was discovered by Victor Loret in 1898. K.Weeks, ***Op.cit***, p.238.

[3] It is a common scene in the burial chamber, to see some maternal goddesses personified in trees such as: Nut, Hathor, Amentet and Isis giving food, drink, fresh air and shade for the deceased in the underworld. Refai, "Überlegungen zur Baumgöttin", in ***BIFAO 100***, 2000. P.383-392.

[4]P.Bucher, "Les Textes des Tombes de Thoutmosis III et d'Amenophis II", in ***MIFAO LX***, 1932, p.115; منى النادي، المرجع السابق، ص: 289.

[5]R. Wilkinson, ***Reading Egyptian Art: A Hieroglyphic Guide to Ancient Egyptian Painting & Sculpture***, Thomas & Hudson, London, 1992, p.47; W. Stevenson Smith , ***Op.cit***, p.149.

Scene 14:

Location:

The first register of the west wall[1] in the birth room of King Amenhotep[2] III, Luxor temple. (Fig. 14)

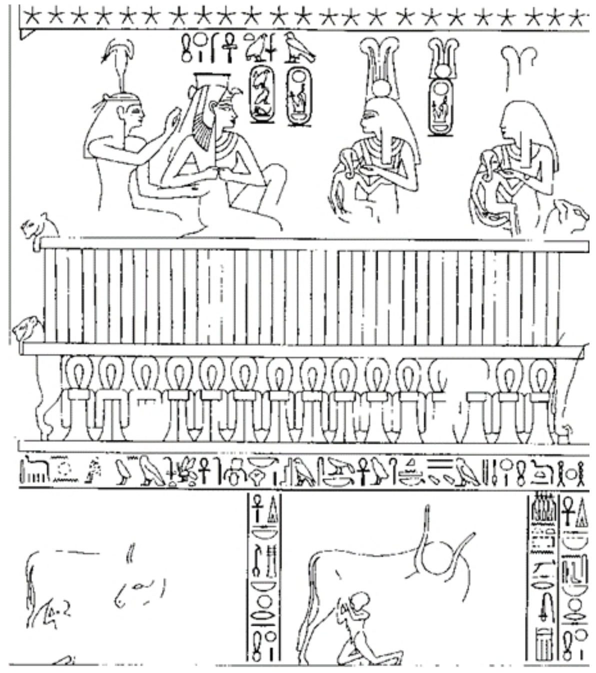


Fig. 14
After H. Brunner, "Die Geburt des Gottkönigs", ***ÄA 10***, Wiesbaden, 1964, Pl. 21

Description:

It is a bas-relief scene in a very miserable preservation, the traces of the scene showing that it is divided into two parts; the upper part bears a depiction of a universal sky with stars and below it four squatted ladies sare sitting on a lion-faced couch ornamented with a long row of the loops of Isis's knots. The first one of them is goddess Seleket with her scorpion emblem over her head[3]; she is raising her hands in a blessing attitude. Then the queen mother Mutemwiya is portrayed wearing the royal serpent diadem, raising one leg and putting her hands on her breasts in a very tender longing to her newborn infant.

---

[1]***PM II***, p. 326 (152).

[2] Amenhotep III ruled Egypt for a period of four prosperous and golden decades. He was the son of Tuthmosis IV by a Mitannian princess called Queen Mutemwiya and not a pure royal Egyptian princess. Thus he didn't have the royal blood to be the legitimate heir of the throne. Therefore he used the royal propaganda of being born from god Amen himself and he recorded all the sequences of this divine birth on the walls of a birth room in his temple on the eastern bank of the Nile in Luxor. Despite of having a large number of wives and concubines, the only favourite and senior one was his consort Queen Ty, who
was a non-royal woman.

[3]According to Gayet; this emblem is a vessel 𓏊 containing the liquid of fecundity, which was an essential factor for increasing milk. Albert Gayet, " Le temple de Louxor", in ***MMAF 15***, Le Caire, 1894, p.104.

The infant son and his double are being suckled by the two goddess Hest[1] and Sekhet-hor[2]. They are pictured in a complete human form with composed crowns of a solar disk and dual feathers. The names of the queen and her son can be seen:

ḥr (nb -mꜣꜥ t- Rꜥ) ***mwt –nswt (Mwt - m – wiꜣ) ꜥnḫ ty mi Rꜥ***

Horus (the lord of the justice of Ra), the royal mother (Mutemwiya) may give life like Ra.

In the lower part of the scene, Amenhotep III as a young boy and his double are kneeling under the couch of the birth, he is suckling from the udders of two celestial cows[3], whose heads are turned backwards to look to the king.

The text of the scene:

ḏd mdw 4 n nw m nsw-bity ꜥnḫ ty iꜣt-ib k ḥr st ḥr sšm k ꜥnḫw ḥkꜣ k tꜣwy m mꜣꜥ – ḫrw mi Rꜥ ḏt nḥḥ ḫntt n pr-nsr di.s ꜥnḫ nb snb nb ḫr.s mi Rꜥ

Words spoken four times... as King of the South & the North, invigorating, dilating the heart, the seat of Horus; You guides the living, you rule the two lands as the innocent (who has the true voice), like the Sun in eternity and the foremost in the House of the flame. She gives all life, all good health as Ra, forever[4].

---

[1]She is a cow goddess, used to give birth to the king as a golden calf, according to the ancient Egyptian myths; she was in charge of providing the divine milk for quenching the thirst of human-beings.

[2]Her name means "she who remembers Horus" a cow goddess, she used to be known as the queen of herds and the foster mother of Horus the child. The third nome of Lower Egypt was regarded as her main cult centre. M. Lurker, ***Routledge Dictionary of Gods, Goddesses***, p. 168.

[3]According to Brunner those cows are considered as a symbolic animal embodiment of the two goddesses Nekhbet and Wadjet, who were mentioned in the pyramid texts (Pyr II, 1566; 2204) as the great mothers of the dead king that suckling him in the underworld. Thus they were associated with the cow Hathor. H. Brunner, ***Die Geburt des Gottkönigs***, p. 128 ; H. Frankfort, ***Kingship & the Gods***, London, 1948, p.173 ; عزة فاروق، [illegible] ص. 75

[4]Albert Gayet, ***Op.cit***, p.105.

Scene 15:

Location:
The third scene, in the first register[1] on the left side of the southern end wall of the transversal hall in Amenemhat's tomb[2]on the western bank of Luxor. (Fig. 15)

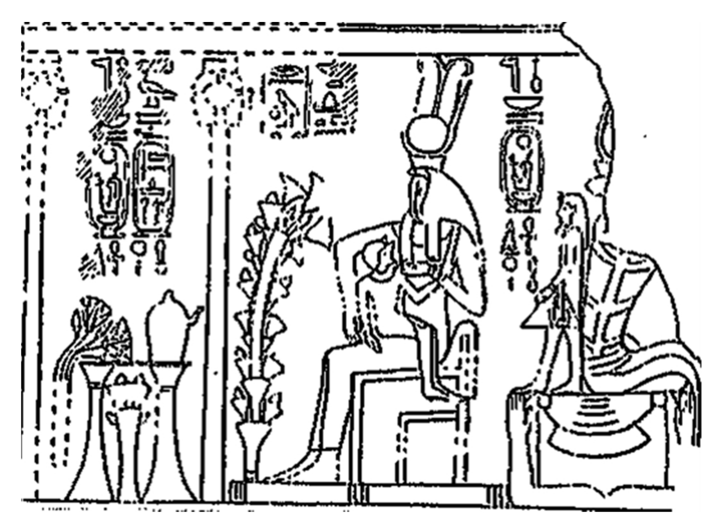


Fig. 15

After T.Säve-Söderbergh, ***Four Eighteenth Dynasty Tombs: Private Tombs at Thebes***, Vol.1, Oxford, 1957, pl.XLII.

Description:
In general most of the scene is intact except the right and the upper left parts. This scene represents king Amenophis III twice; firstly, as a child wearing a short kilt, a collar around his neck and a tight cap with uraeus above his head. He is sitting on the lap of the serpent headed goddess Renenutet[3], who is nursing him inside a chapel supported with two hathoric columns and in front of an offering table consisting of a vessel and a bundle of lotus flowers. The hieroglyphic title of the goddess is written above her as follows;



Rnn-wtt nbt šnwt.

Renenutet Mistress of the Granary[4].

---

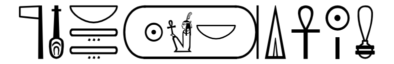
[1]***PM I***, p. 88 (3).

[2] It is tomb N.48; it is located in the Theban necropolis, specifically on the east side in the Khokha area and was discovered by Davies in 1914. The owner Amenemhat, also called Surer was the chief steward at the head of the king and the overseer of the cattle of Amun during the era of king Amenophis III. T .Säve-Söderbergh, ***Four Eighteenth Dynasty Tombs***, Vol. I, Griffith Institute at the University Press, Oxford, 1957, pp.33-34 ; A.H. Gardiner & A. Weigall, ***A Topographical Catalogue of The Private Tombs of Thebes***, Bernard Quaritch, London, 1913, p.20.

[3]The goddess of harvest, food and granaries. She used to be pictured as a serpent headed lady suckling a child on her lap, who was god of corn Nepery. In the old kingdom she was assimilated with goddess Wadjet as a guardian of the king. She didn't have a specific cult centre but was venerated in several agricultural regions such as: Faiyum, Giza, Abydos, Thebes, and Edfu. In the Greco-Roman times she took the name Isis-Thermuthis. C. Beinlich-Seeber, "Renenutet", ***LÄ V***, p.13; G. Hart, ***Op.cit***, p.136.

[4]***LGG*** IV, 143c.

Secondly, he is appeared a standing adult pharaoh wearing the royal headdress Nms, behind him is a crowned goddess in a complete serpent form. The king and the goddess are standing on the Nbw sign, which is supported by the Ka arms. There is a vertical caption beside the king reads;



Nfr nṯr nbt-ȝwy Nb-Mȝꜥt-Rꜥ di ꜥnḫ mi Rꜥ.

Good God, Lord of the Two Lands, the Lord with the Justice of Ra, may be given Life like Ra.

Between the two Hathoric columns, there are traces of a hieroglyphic text;



Nfr nṯr nb-tȝwy (nb-mȝꜥt-Rꜥ) sȝ-rꜥ mr.f (imn-ḥtp- ḥḳȝ- wȝst) di ꜥnḫ mi rꜥ.

Good God, Lord of the Two Lands, The Lord with the Justice of Ra, Son of Ra, His Beloved, Amenophis, Ruler of Waset, may be given Life like Ra

As for the identification of the serpent behind the king, she might be another shape of the same goddess with a similar role, Amenophis III is represented stepping and the goddess is in his back, which indicates that he is under her divine protection and supporting.

By the way, the standing attitude of the king over the sign Nbw is regarded to be a symbolic incarnation and imitation of Horus in the title *ḥr-nb* or Horus the conqueror of Nbw[1].As a result of bearing the name of the king, the child Nebry was identified with the king, and because the whole scene is a part of the harvest festival, which is very sacred to god Amen-Ra, as a solar deity, this gives an indication that the king is the son of this god in this aspect as well[2].

---

[1] The title Hr-nb is the third title of the main royal titles, it was appeared from the middle kingdom, it is composed of a falcon sometimes with the double crown and a golden collar with pendent beads, it was previously translated as ''the golden Horus'' but the best translation is ''Horus the conquer of Seth'' because the sign Nbw is an abbreviation of the word nwbt, which was the name of the cult centre of god Seth, and when Horus is standing over the emblem of Seth's centre, it symbolizes to the victory of the falcon god on his uncle. J. Beckerath, ***Op.cit***, pp. 21-22.

[2]T .Säve-Söderbergh, ***Op.cit,*** pp.41-42; Rehab M. El-Sharnouby, ***"The Children Scenes in the Individual Tombs of Thebes in the New Kingdom."*** (PhD, University of Alexandria, 2009), p. 88.

Scene 16:

Location:

The left side of east wall of the middle transversal hall in Khaemhat's tomb[1] on the western bank of Luxor. (Fig. 16)

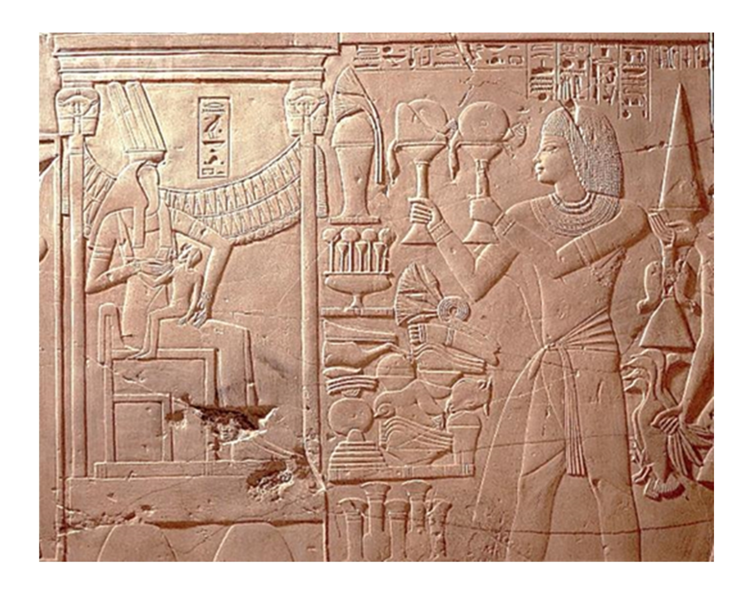
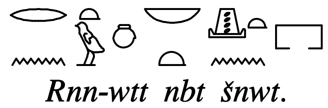


Fig. 16

After D .Wildung & S. Schoske, ***Le Femme au Temps des Pharaons***, Bruxelles, 1986, p.89

Description:

Goddess Renenutet is portrayed as a serpent headed goddess suckling her child god Napery, god of wheat. Renenutet is sitting on the throne and the child god is over her lap and both of them are inside a shrine with two columns with Hathor shaped capitals. The child wears a knee length tight garment, without any crowns, just the side lock. In front of the shrine there are an offerings table and the owner of the tomb Khaemhat giving some braziers as offerings before it. The title of the goddess is inscribed near her face as:



Rnn-wtt nbt šnwt.

Renenutet, Mistress of the Granary[2].

[1] It is tomb N.57; it is located in the Theban necropolis, specifically in the Shekh abd el-Qurna area the owner Khaemhat, also called Meho was the royal scribe of the king and the overseer of the granaries of Upper and Lower Egypt during the era of king Amenophis III. T .A.H. Gardiner & A. Weigall, ***Op.cit,*** p.20.

[2] Leitz (Chr.), ***Op.cit,*** p.143.

Scene 17:

Location:

In the Egyptian Museum in Cairo, with the accession number[1]: JdE. 27076. (Fig. 17)



Fig. 17

After N. Kawai, ***Egyptian Museum Collections around the World: Studies for the Centennial of the Egyptian Museum***, vol.1, Cairo, 2002, p.639, Fig.1.

Description:

It is a part of a limestone stela bears a royal suckling scene of dates back to the early era of the young king Tutankhamen. There is no accurate information about the original provenance of this object. However, we can deduce or assume that it could be related to Tell El-Amarna[2] due to the characteristic features of executing the depicted figures.

In this stela king Tutankhamen is represented as a young man wearing the *nms* headdress ornamented with *ḥmḥm* crown[3] and holding the royal sceptre *ḥḳꜣ* as a sign of his rule and his belly is protruding over the short kilt *šndyt*. God Amen-Re in front of him is wearing his tall double feather crown as well as his twisted divine beard and raising his hand for blessing the king. Above them a small text:

Ỉmn-rꜥ nsw-nṯrw nb-pt ḥḳꜣ wꜣst.

Amen-Ra, king of the gods, lord of the sky, ruler of Thebes.

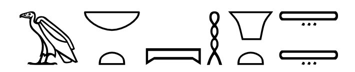
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[1]Nozomu Kawai, "A Coronation Stela of Tutankhamen", ***Studies for the Centennial of the Egyptian Museum***, vol.1, Supreme Council of Antiquities Press, Cairo, 2002, p.637.

[2] It is situated about 280 km south of Cairo in El-Menia Governorate, it was established by Akhenaton in order to be the centre of his new cult and a new alternative capital of Egypt.

[3] It was firstly appeared in the era of Akhenaten, it is composed of three solar disks, supporting a bundle of papyrus, flanking with a complex horns of a cow and a sheep.

Behind Amen, his consort goddess Mut, who is depicted in a human form with a double crown and holding a branch of palm in one hand and stretching the other one, touching the king's nose with the sign of life[1], her name is written above her crown:



Mwt nbt pt ḥnwt t3wy.

Mistress of the sky, mistress of the two lands, Mut.

On the left half of the stela, Tutankhamen is depicted between goddess Isis and god of fertility Min-Amen-Ra. Here the king is appeared as a child being suckled by Isis; he is taking the blue crown *ḫprš*. Goddess Isis looks like goddess Hathor, wearing a wig surmounted with a horned sun disk, she is represented raising her left arm with her breast to feed the king, who is holding it with his left hand, from which the *ḥḳ3* sceptre is dangled. Both the face and the name of Tutankhamen are erased, we can see just above his head the royal title *nsw-bity, nbt-3wy*.

As for Isis's text, it is intact and reads:



3st wrt nṯrt mwt nbt pt ḥk3t nṯrw nbw.

Isis, the great one, divine mother, lord of the sky, ruler of all deities.

Behind the king, an upright god, crowning with a double palm and raising his right arm for carrying the flail of *Nḫḫ*, some branches of lettuce can be seen behind him. He is god Min-Amen-Ra according to the inscriptions above:



Min –Imn-rʿ ḳ3 šwty nṯr ʿ3 nb pt.

Min-Amen-Ra, high of two feathers, great god, lord of the sky.

The artistic features of the Amarna art[2] are clearly appeared in representing the image of King Tutankhamen such as: the slim body, the thin legs and arms, the protruding belly, the pointed chin and the curved lines on the neck of the pharaoh, a feature was inherited from his predecessor Akhenaton. Something can justify the reason of chiseling out all the faces in the scene.

The divine suckling here is represented well as a very essential rite of the royal coronation ceremonies, a representation may indicate the significance of the action of the pharaoh as being nursed by the loving divine protective mother goddess Isis, which means probably a new birth for him before his coronation, an idea was crystallized by the accompanying scene on the right side of the stela. In all the scenes representing the divine suckling, both the mother goddess and the accompanying god depicted with the king used to be varied, may be due to the religious variations and the different regions[3].

---

[1] By scrutinizing this part, the artist did a mistake in representing the hand very long and without taking care about the proportion of the body and he also depict another branch of palm

[2] Named after the new capital of King Akhenaton, Tell el-Amarna in Middle Egypt, this art was created due to the new religion of Aten, that considers the king as a human being not a god, must be depicted with his deformities as his real appearance.

[3]Nozomu Kawai, ***Ibid***, p.642.

Scene 18:

Location:

The southern part to the left of the gallery[1] in the great speos[2] of Horemhab in Gebel el-Silsila[3]. (Fig. 18)



Fig. 18

After Ch. D. Noblecourt & C. Kuentz, ***Le Petit Temple d'Abou Simbel***, Cairo, 1968, p.209, Fig.33.

Description:

The scene begins from the top with the protective vulture goddess Nekhbet hovering her wings and holding the sign of universe in her claws in order to give her full protection to the suckling king[4].

Horemhab is taking the divine milk by suckling from goddess Taweret, who is represented in a complete human form as a slim woman standing and giving her left breast to the king, her left hand is in hugging attitude around his neck. Taweret's hair is coiffed as a side lock and she is wearing a composed crown consisting of the two horns of the cow with a central sun disc and ended with a diadem of six crowned serpents, the first and last one of them are wearing the double crown. Furthermore, a big asp is suspended behind Taweret.

As a young adult with the blue crown, Horemhab is holding the hand of the goddess, while grasping his other hand palm without holding any usual scepters or crooks.

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[1] ***PM V***, p. 211 (33).

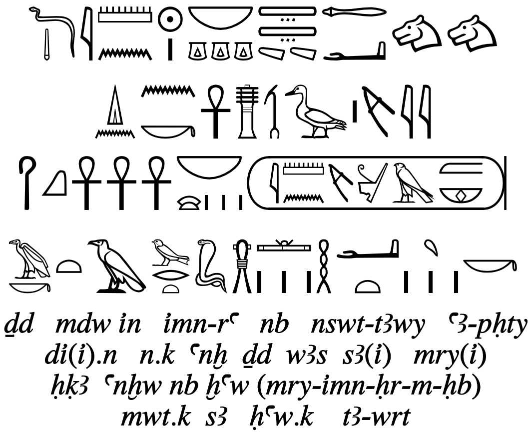
[2] It is originally a Greek term means a small rock-cut cave or chapel, for differing among the huge and small rock-cut chapels.

[3] It was one of the most famous quarries of limestone and sandstone, which are located on the western bank of the Nile about 65 km north of Aswan. It has some chapels dating back to the New Kingdom. Ian Show, ***Op.cit***, p.109;

عبد الحليم نور الدين، المرجع السابق، ص293.

[4] Ali Radwan, "Concerning the Deification of the Monarch in the Empire of Kush", in ***Merotica 15***, 1999, p.258.

Behind him, a massive serpent is depicted twisting around a flourished papyrus plant, which was the official symbol of Lower Egypt. The serpent here representing Taweret but as a serpent, something is identified from the text above;



ḏd mdw in imn-rʿ nb nswt-tȝwy ʿȝ-pḥty
di(i).n n.k ʿnḫ ḏd wȝs sȝ(i) mry(i)
ḥḳȝ ʿnḫw nb ḫʿw (mry-imn-ḥr-m-ḥb)
mwt.k sȝ ḥʿw.k tȝ-wrt

Words spoken by Amen-Ra, the lord of the thrones of the two lands, the greater of the two powers, I gave you the life, stability and authority, my son, my lover, ruler of lives, lord of shining Horemhab, and your mother Taweret protects your body.

Between the king and the goddess, the names of them are inscribed as follows;



tȝ-wrt mry nbt-ȝwy (ḏsr-ḫprw-Rʿ stp-n-Rʿ) nb ḫʿw(mry-imn-ḥr-m-ḥb).

Beloved of Taweret, lord of the two lands, the holy one with the forms of Ra, who is chosen by Ra, lord of shining beloved of Amen Horemhab.

In this representation, Taweret takes an unusual iconography and not her form as a female hippopotamus with lion's legs, protruding belly and sagging breasts[1]. In this case, she is associated with Hathor and takes her crown. Moreover, she was represented as a serpent for providing more protection for the king[2], who aimed to display himself as Horus, who was suckled and brought up in the swamps of the Delta; an intention was clearly appeared in the papyrus plant.

[1] R. Gundlach, "Thoeris", ***LÄ VI***, p.494; R. Wilkinson, ***Op.cit***, p.185.
[2] منى النادي، المرجع السابق، ص291.

Scene 19:

Location:

The western wall to the left in the pillared hall[1] of the rock-cut temple of Abuhuda[2]. (Fig. 19)

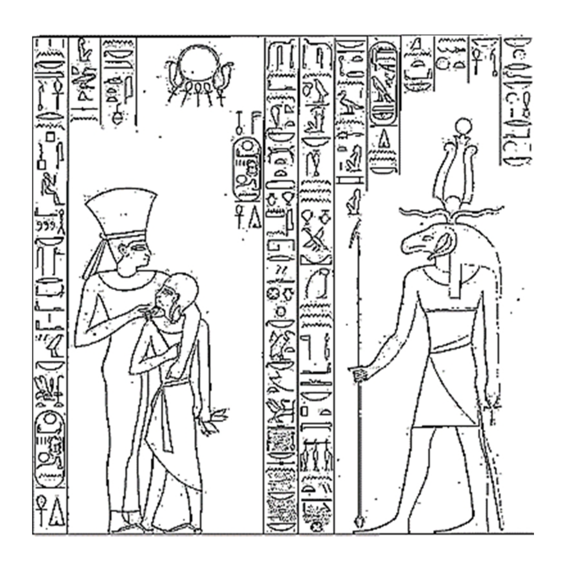


Fig. 19
After ***LD III***, PL 122b.

Description:

The same suckling attitude is repeated as usual but the suckling mother here is Anukis and not Hathor. Moreover, the king here is already portrayed as a child; Horemhab is displayed with the side lock as a sign of his childhood and holding a small dove, which was the favourite domestic animal for the ancient Egyptian children[3].
The king here is portrayed without any crown on his head, wearing just a simple kilt fastened with a thin belt in the middle as well as his royal sandal, holding in his hand the crook of the sovereignty *ḥḳꜣ*. Goddess Anukis is wearing her crown of feathers and a tight clear cloth. God Khnum as a ram-headed deity is watching the act of suckling, holding the long staff of authority *wꜣs* and the sign of life *ʿnḫ*. Instead of representing the vulture as a sign of protection, the solar disc flanked by a dual serpent and several signs of life is depicted in the upper part of the scene.

---

[1]***PM VII***, p. 121 (2).
[2]This small rock-cut temple was originally situated opposite to Abu-Simbel temple on the eastern bank of the Nile; it was constructed by king Horemhab and dedicated to Amen-Ra and Toth. During the Christian period it was converted into a small church, the Pharaohnic scenes were covered with a layer of gypsum in order to execute the Coptic scenes. During the international salvage of the Nubian temples, only the most important parts of the temple were dismantled and rescued. W.Helck, "Abu Oda", ***LÄ I***, p.24; جيمس بيكي، الأثار المصرية في وادي النيل، ج 5، ص211-212
[3]روزليند وجاك يانسن،المرجع السابق، ص46.

Anukis is giving her speech to the young king as follows;



ḏd mdw in ˁnḳt nbt stt ḥry-ib Ỉmn-ḥry-ib, ink mwt.k ḳm3t nfrw nb sn…nb…nb n.k m irtt.i
3ḳ.sn k m ˁnḫ w3s rn piḥˁw.k wsr ˁwy.k nswt-bity (ḏsr-ḫprw-Rˁ stp-n-Rˁ) di ˁnḫ.

Words spoken by Anukis, mistress the island of Seheil, who is in the middle of Amen-heri-ib[1],
I am your mother the creator of all beauty……………. to you my milk, enters it your mature body with life of authority, strengthening your arms, king of upper& lower Egypt the holy one with the forms of Ra, who is chosen by Ra, given life.

[1]A name of one of her main temples. W. Budget, ***Op.cit***, p.57.

Scene 20:

Location:

The 2nd register in the outside wall of the third room[1]in the hypostyle hall of the mortuary temple of king Sethos I at El-Qurna[2]. (Fig. 20)

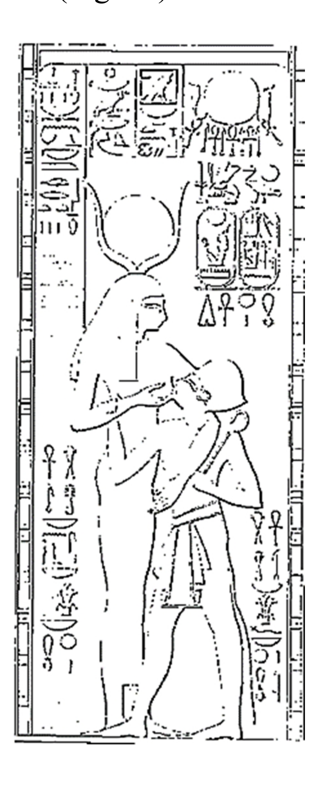


Fig. 23

After ***LD III***, PL 122b.

Description:

The upper part of the scene is adorned with the sign of the sky ***Pt*** and the solar disc of Ra flanked by dual serpents as a protective element for the king and under it a small line of the two signs of life and authority, as a wish for the king to have a life full of authority and control, then goddess Hathor is suckling the young king Sethos I, who is wearing the blue crown of the war *ḫprš,* but without the usual uraeus and holding the royal sceptre as well as a kilt with a belt ended with three bands ornamented with two serpents, the ceremonial bull's tail of the *ḥb-sd*festival[3] can be seen behind the king. As for the suckling mother Hathor; she is wearing a simple tight garment and crowning with her solar disc between the two horns of the cow. By the way, the hand of the goddess, which is around the neck of the king, is more corpulent.

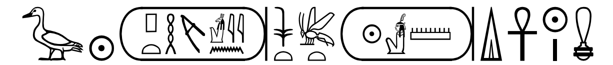
---

[1]***PM II***, p. 410 (26).

[2] It is situated on the western bank of the Nile at Luxor; it was used as a cemetery for the Middle and New kingdom, besides some Funerary temples for the kings of the New Kingdom.

[3] A rite used to be performed by the king each thirty years to renew his power, the king used to wear a tail of bull and run in a court, as a sign of his royal vital force. Ian Shaw, ***Op.cit.***, p.256.

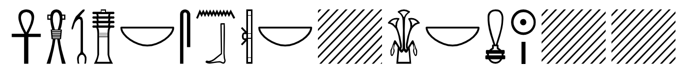
Above the king are some inscriptions read;



s3-rˁ sty mry-n-ptḥ nswt-bity mn-m3ˁt-Rˁ di ˁnḫ mi Rˁ

son of Ra, who is belonging to Sethos, the lover of Ptah, king of upper & lower Egypt the continuous one with the justice of Ra, may give life like Ra.

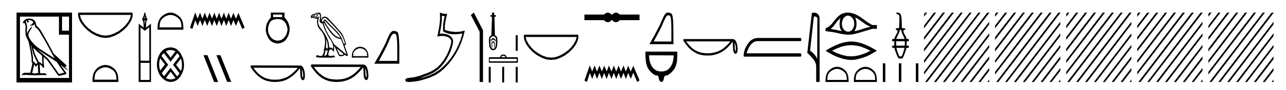
Behind Hathor a vertical hopeful formula for the king;



3nḫ s3 w3s ḏd nb snb nb…..ḥ3(f) nb mi Rˁ

All life, protection, authority and the good health…..behind him like Ra.

As for the divine text of Hathor, it is as follow;



ḥt-ḥr nbt Iwnty ink mwt.k ḳm3(i) nfrw nb snḳ.k m irtt………

Hathor the mistress of Iwnty (Dendereh), I am your mother, I create all the beauty by suckling you with milk…………………

Scene 21:

Location:

The lower register[1] in the right side of the small niche carved between the chapel of Amen-Ra and that of Ra-Horakhti in the temple of Sethos I at Abydos[2]. (Fig. 21)



Fig. 21

After J. Capart, ***Le temple de Seti Ier: Étude Générale***, Brussels, 1912, Pl. XIV.

Description:

King Sethos I being suckled by goddess Mut in a sanctuary. Goddess Mut is represented as a seated woman wearing a long garment and covering her head with the double crown over the vulture headdress, she is seated on a throne with short back, it is decorated from the bottom with the sign of unification *smꜣ*[3], the goddess holding her right breast with her left hand to suckle Sethos I and encircles her right arm around his neck.

---

[1]***PM* VI**, p. 9 (93).

[2] Its ancient name was *ꜣbḏw* Abydos; it is located in El-Baliana centre of Sohag governorate, on the western bank of the Nile about 15 km from the river. It was the religious capital of the 8th Nome of Upper Egypt. Moreover, it was the main pilgrimage centre for the cult of god Osiris. Therefore, it has a large number of the archaeological sites such as: the tombs of the early kings of the 1st and 2nd dynasties as well as the great temple of king Sethos I and the remains of his son's temple. نور الدين، عبد الحليم، [illegible]، ج 2، ط 8، القاهرة، 2009، ص 145.

[3]A composite sign of the human windpipe and lungs twisted together with the two emblems of Upper and Lower Egypt; Lotus and Papyrus, it was a sign of the unification of the two lands, the North and the South. As a matter of fact the mankind can't breathe or be alive without the windpipe and the lungs together as one part, so the ancient Egyptian considered Egypt as one united land, Egypt couldn't be existed without both of them. As the divine heir of Horus on the earth, each Egyptian monarch must keep the unification of the two land of Egypt in his mind and he must be able to protect this principle.

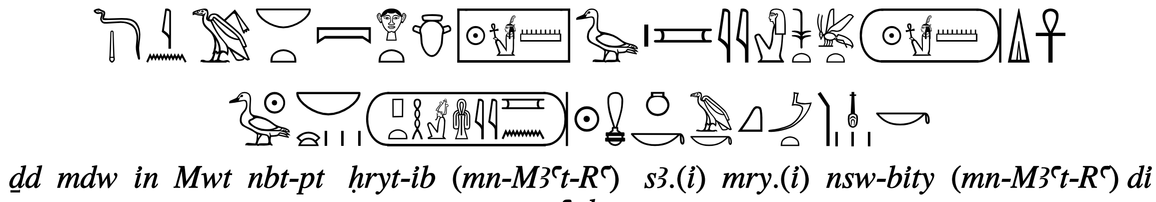
The king is pictured as an adult pharaoh; wearing the blue crown *ḫprš*, and an embroidered kilt ended from the middle with a row of serpents. He is catching the wrist of Mut, while grasping something cylinder (may be his royal seal) with the other hand. Both Mut and Sethos are well-coloured; the goddess is pictured with yellow colour, while the king taking dark red one: a conventional artistic principle used to be followed in colouring the male and female human figures.
A hieroglyphic phrase is inscribed in a column behind the double crown of Mut:



šnḳ n.k m irtt.i

I suckled you with my milk.

As for the main text, it is spoken by the goddess and was written above the king's head;



ḏd mdw in Mwt nbt-pt ḥryt-ib (mn-M3ʿt-Rʿ) s3.(i) mry.(i) nsw-bity (mn-M3ʿt-Rʿ) di ʿnḫ
s3-Rʿ nb-ḫʿw (mry-n-ptḥ sty) mi Rʿ ink mwt.k ḳm3t nfrw.k

Words spoken by Mut, mistress of the sky, who in the middle of (Mn-Maat-Ra), my son, my beloved, king of Upper & Lower Egypt (Mn-Maat-Ra), may give life.
Son of Ra, lord of shining (the beloved of Ptah-Sety) like Ra, I am your mother, creator of your beauty.

Scene 22:

Location:

In the Cleveland Museum of Art in Ohio, with accession number[1]: 1987.156. (Fig. 22)



Fig. 22

After Berman. M. L., ***The Cleveland Museum of Art: Catalogue of Egyptian Art***, New York, 1999, p. 248.

Description:

It is an unpolished limestone ostracon with one side coloured scene representing king Ramesses II in suckling attitude with anonymous goddess. Its origin is unknown and it was donated in the honour of James N. Sherwin in 1987[2].

The king and the goddess are represented inside a shrine with two columns carrying a sloping roof. Both of them are ornamented with wide necklaces and bracelets. The crown of the goddess is flanked by the cobra pendants and her tall thin body is covered with vulture's feathers and putting her left hand on the shoulder of the king, while the right hand on her breast to feed him. Ramesses II is portrayed with young features, being crowned with the blue crown of the war[3], which was an essential element in the ceremonial suckling scenes during this dynasty, he is taking in one hand the crook *ḥḳ3* symbol of the reign and the *nḫḫ* flail sign of authority, the royal kilt of the king is covered with a transparent striped cloth ornamented with a frieze of serpents and a solar disk above it.

Behind the king is his coronation name:

Wsr-Mꜥ3tRꜥ stp n Rꜥ

The powerful one with the justice of Ra.

---

[1] Kenneth, J.B., "Ramsès II allaité par une déesse", ***Les Pharaons***, Milano, 2002, p. 403, cat. 44.

[2] Berman. M. L., ***Catalogue of Egyptian Art***, New York, 1999, p.249.

[3] Tom Hardwick, "The Iconography of the Blue Crown in the New Kingdom", in ***JEA 89***, 2003, p.118.

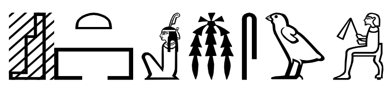
In spite of being a small-unpolished ostracon, the artistic features of the Remised period of the nineteenth dynasty such as: the pierced ears, the lines of the neck and the curved eyes. The usage of red, black, yellow and blue also makes the scene very remarkable. Thereon, this ostracon could be a small sketch for executing a bigger artistic scene for the temples or tomb of the king[1].On the back of this ostracon, three hieratic lines in bad condition, they are composing date;



ȝpt 2 ȝḫt10 sw m dt šddw

The second month of the inundation season (ȝḫh), the tenth day in the hand of Shedo.

Under the feet of the king another hieratic inscription as follows[2];



st mȝʿt msw šsp

The place of justice (Deir el-Madienh), the venerable newborn.

Unfortunately, the suckling goddess here is anonymous, but from her appearance and feathered garment, she might be assimilated with the vulture goddesses like; Mut, Nekhbet and Isis. The text here indicates to the rebirth of the king in his jubilee, which means a confirmation of the divine nourishment from the goddess to the king and his divine personality. Moreover, it ensures the renewal of his youthfulness and his terrestrial role as a source of fertility.

---

[1] لطفي غازي، "[illegible]" ، (رسالة دكتوراة غير منشورة ، جامعة القاهرة، 2010)، ص. 106.

[2] لطفي غازي، المرجع السابق، ص. 107.

Scene 23:

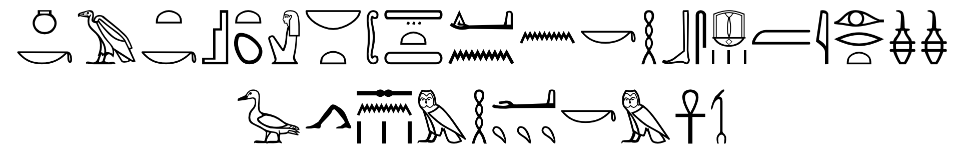
Location:
The right side of the doorway inside the sanctuary[1] of the Beit el-Wali temple[2]. (Fig. 23)



Fig. 23

http://egypteeternelle.org/index.php?option=com_content&view=article&id=179&Itemid=679

Description:
As a step of the celebration of his *ḥb-sd* jubilee, the young king should be suckled with the divine milk. Thus Ramesses II standing wearing the blue crown and a tight, striped kilt, holding both sign of life *ʿnḫ* and a royal mace. On the other hand, goddess Isis is represented as a woman with a normal headdress and a very diaphanous dress and pressing her breast with a hand to suckle the king and putting the other hand around his neck. Above goddess Isis and the king, there is a text reads as follow:



Ỉnk mwt.k ꜣst nbt tꜣ-sty di.i n.k ḥbw-sd m irṯt (i) ʿḲ.sn m ḥʿw.k m ʿnḫ wꜣs

I am your mother Isis, mistress of the land of the bow (Nubia), I give you the festivals of sd (jubilees) with my milk, that enters your body with life and authority[3].

It is worth mentioning that the scene is depicted as a base relief and not as a sunk relief, the most usual technique of sculpture in Ramesses II's era.

---

[1]*PM VII*, p. 26 (37).
[2] It is located about 55 km south of Aswan in the northern west side of Kalabsha temple, and was the most ancient temples of Ramesses II in Nubia and was devoted to the triad of Elephantine; Khnum, Satet and Anukis.
عبد الحليم نور الدين، المرجع السابق، ص 305.
[3] F. Wente, ***TheBeit El Wali Temple of Ramesses II,*** vol. III, Chicago, 1967, p.31.

Scene 24:

Location:
On the interior left side of the doorway of the sanctuary of Beit al-Wali[1]. (Fig. 24)

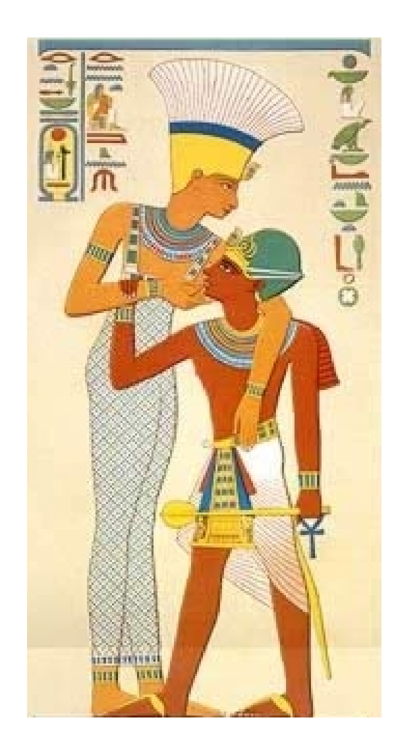


Fig. 24
After Prisse d'Avennes, ***Atlas of Egyptian Art***, The American University of Cairo Press, Cairo, 2000, p.106

Description:
Ramesses II is represented here with the same position and the same appearance like the previous scene on the right. The mother goddess Anukis taking the same attitude of goddess Isis, except the crown, she is appeared with her usual feathers crown. The text above reads as follow:



Ỉnk mwt.k ʿnḳt nbt ȝbw rnnt.(ỉ) m ḳn ir nst-tȝwy nb-tȝwy (wsr-mȝʿt-rʿ)

I am your mother, Anukis, mistress of Elephantine[2]; I nurse you in my lap to be the king of the two lands, lord of the two lands Ramesses II.

This scene is little bit damaged and still has its colour. The word "rnnt"[3] refers here to the role of the goddess as a wet nurse and as a protective soul accompanying the king since his birth.

[1]***PM VII***, p. 26 (40).
[2]***LGG IV***, 2a.
[3]***Wb II***, p. 436.

Scene 25:

Location:
The 6th scene in the first register, the south wall[1] of the great hypostyle hall of the temple of Amen-Ra, at Karnak. (Fig. 25)

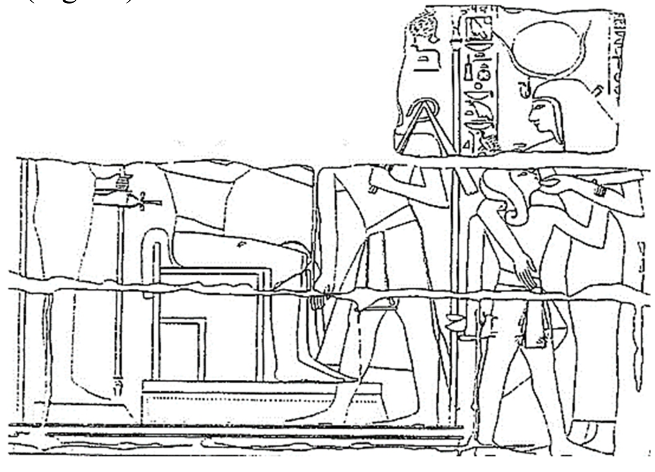
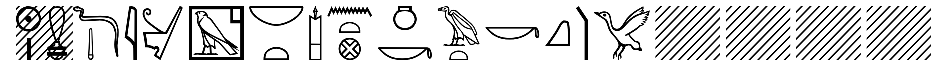


Fig. 25

After E.Teeter, "Khonsu or Ptah: Notes on Iconography at Karnak",*VA* **5**, 1989, p.148, Fig. 2.

Description:
The same suckling attitude is repeated as usual but the king here is already portrayed as a child; Ramesses II is displayed with the side lock as a sign of his childhood and holding a small dove, which was the favourite domestic animal for the ancient Egyptian children[2].
The king here is portrayed without any crown on his head; he is just wearing the short kilt, which is attached in the middle.
Goddess Hathor is taking her crown of the two cow horns with the centre solar disc, and appearing in the same common attitude of the divine suckling; raising one hand to give her breast to the king and hugging him with the other.
According to the sequence of the scenes, Ramesses II was represented as a child and not as an adult king because the preceding scene before this scene is representing the symbolic creation and formation of the king by the creator deity Khnum, and the next scene after is displaying the blessing of the king by the main god of Thebes Amen-Ra and his son the lunar deity Khonsu[3], in this scene Ramesses II is holding the symbols and emblems of royalty, in other words he became a king, so it is logically after the creation and before the coronation to be suckled by the mother goddess, who will be the same wet nurse of the senior god Horus.
The main text here:



[Mi Rꜥ] ḏt ḏd mdw in ḥt-ḥr nbt Ἰwnty ink mwt.k ḳmꜣ(i)………

Like Ra forever, words spoken by Hathor, mistress of (Dendereh) I am your mother, I create….

---

[1]***PM II***, p. 48 (159).
[2]روزليند وجاك يانسن،المرجع السابق، ص46.
[3]E.Teeter,"Khonsu or Ptah", in ***VA 5***, 1989, P.149.

Scene 26:

Location:

The 3rd scene of the second register of the outside wall third room[1] on the left hand in the hypostyle hall of the mortuary temple of king Sethos I at El-Qurna[2]. (Fig. 26)

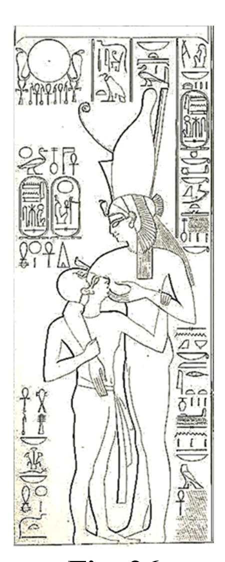
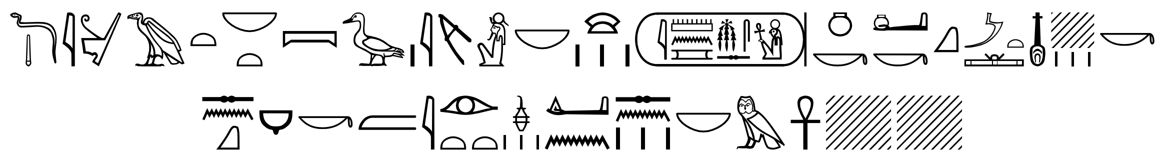


Fig. 26

After ***LD III***, PL 150 b.

Description:

King Sethos I began the construction of the temple, but due to his death the temple was completed by his son Ramesses II[3] and he executed some of its scenes, one of them is this scene. The scene is a carbon copy of the previous scene of Sethos I in the same temple with only slight differences in the suckling goddess and the appearance of the king; the suckling mother here is goddess Mut not Hathor, she is suckling the young Ramesses II, who is wearing a tight cap with the royal uraeus and a belt ended with three bands, while Mut is only crowned with her double crown over the vulture headdress. Both of them seem to be nude without clothes. Ramesses II is holding tightly the hand of the goddess, which is around his neck without any symbols or regalia. The inscriptions Mut reads;



ḏd mdw in mwt nbt pt s3.i mry-rꜥ nb-ḫꜥw (Rꜥ-ms-sw,,mry-imn) ink ḥnk ḳm3t nfrw k snḳ(i).k m irtt di.n.sn nb m ꜥnḫ……….

Words spoken by Mut, mistress of the sky, my son, beloved of Ra, lord of shining (Ra's son, beloved of Amen) I am presenting to you all the beautiful visage, I suckle you with milk given of all life.

---

[1]***PM II***, p. 410 (21).

[2] Its complete name is the hill of Sheikh Abd el-Qurna, who was a pious sheikh in this village, which is the north western part of main centre of the private Theban necropolis.

[3]The temple is located south of the hill of Dra Abu el-Naga on the western bank of Luxor and it was devoted for the cult of the deceased king Sethos I. Richard Wilkinson, ***The Complete Temples of Ancient Egypt***, Thames & Hudson, New York, 2000, p. 173.

Scene 27:

Location:

The lower register of the south wall[1], on the left hand of the visitor in the outer hypostyle hall of the temple of Sethos I at Abydos. (Fig. 27)



Fig. 27

After Kate Bosse-Griffiths, "The Great Enchantress in the Little Golden Shrine of Tutankhamen", ***JEA* 59**, 1973, p.104, Fig. 1.

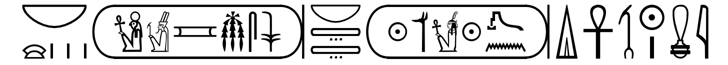
Description:

King Ramesses II is depicted twice in both nursing and suckling attitudes; firstly, goddess Isis is pictured here with the two cow horns of Hathor just nursing the king cradling him with an arm and chucking him under the chin.

On the other hand, the king is appeared as a mummified baby with the blue crown and the crook *ḥkꜣ*. Then, goddess Hathor with only a diadem composed of several ureases upon a vulture headdress gives her breast to Ramesses, who is pictured as an adult wearing the white crown[2] and a long transparent kilt, holding his royal crook.

It is worth mentioning that this scene is repeated on the wall three times, but with different crowns for the king. The scene is little bit damaged, however the figures are distinguished with a high quality of carving especially they are executed as sunk reliefs.

The royal titles of Ramesses II are inscribed above him;



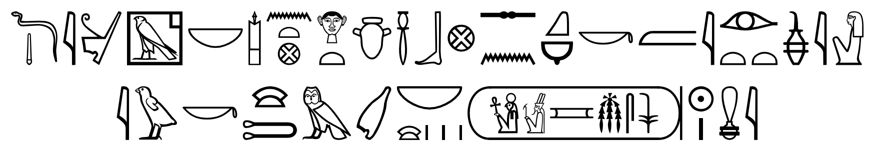
***Nb-ḫꜥw* (*Rꜥ-ms-sw, mry-imn*) *nb-tꜣwy* (*wsr-mꜣꜥt-Rꜥ, stp-n-rꜥ*) , *di ꜥnḫ wꜣs mi rꜥ*.**

The lord of shining Ramesses beloved of Amen, the lord of the two lands, the powerful one with the justice of Ra, who is chosen by Ra, may he give life and authority like Ra.

[1] ***PM VI***, p. 5 (49).

[2] K. Bosse-Griffiths, "The Great Enchantress in Little Golden Shrine of Tutankhamen", in ***JEA 59***, 1973, p.104.

The text above Goddess Hathor identifies her as follows;



ḏd mdw in ḥt-ḥr nb(t) Ἰwnty ḥryt-ib 3bḏw snḳ.n.k m irtt.i iw k ḫˁi.ti m ḥḏt. Nb-ḫˁw (Rˁ-ms-sw, mry-imn).

Words spoken by Hathor, mistress of Dendereh, who is in the middle (heart) of Abydos, when you are suckled with my milk, you are crowned with the white crown, lord of shining or crowns, Ramesses like Ra[1].

[1]Sandra A.Collier, ***"The Crowns of Pharaoh: their Development and Significance in Ancient Egyptian Kingship."*** (diss, University of California, 1996), p. 120.

Scene 28:

Location:

The northern wall on the right hand in the fourth room[1] after the portico in the temple of Ramesses II at Abydos. (Fig. 28)

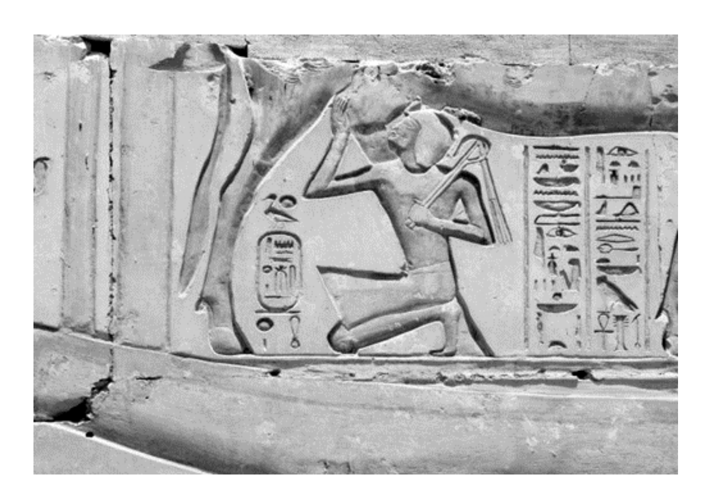
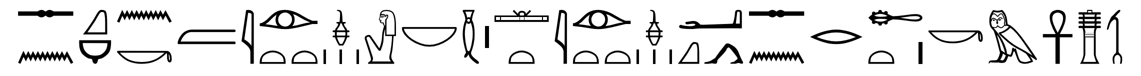


Fig. 28

After E. Blumenthal, ***Kuhgöttin und Gottkönig: Frömmigkeit & Staatstreue auf der Stele Leipzig Ägyptisches Museum***, Leipzig, 2000, p.38, Fig. 29

Description:

The upper part of the scene is damaged, only the figure of the king is totally intact. However, the colours of the scene are still in a good condition. The scene represents goddess Hathor as an entire cow standing on a bark, while King Ramesses II is pictured kneeling under her udder and drinking the divine milk directly from it. He wears the royal headdress *ḫ3t* with the royal uraeus and holding the two sceptres of the rule and authority in his left hand[2].
The cow Hathor is appeared only with her body with just a Minat necklace around her neck. The scene is totally a copy of that of Queen Hatshepsut in her temple of Deir el-Bahari. The artist was so professional in carving the third leg of the cow behind the king by representing just its thigh bone and hoof. He neglected the second leg of the king and displayed only the frontal curved part of the royal kilt. In front of the king the birth name of Ramesses II is inscribed. Two columns of hieroglyphic inscriptions are inscribed behind the king as follows:



snḳ.k n.k m irtt(i) nb hrw bnrt irtt ʿḳ.snr ẖt.k m ʿnḫ ḏd w3s

I suckle you (to you) with my milk; all sweet milk enters into your body with life and immortal authority

[1]***PM VI***, p. 36(35).

[2]E. Blumenthal, ***Kuhgöttin und Gottkönig: Frömmigkeit & Staatstreue auf der Stele Leipzig Ägyptisches Museum***, Leipzig, 2000, p.39.

Scene 29:

Location:

The north-west angle of the west wall in the burial chamber [1](A), tomb n. 336 at Deir El-Medina. (Fig. 29)



Fig. 29
After B. Bruyère, "Mertseger à Deir El-Médineh", ***MIFAO 58***, Le Caire, 1930, P.41, Fig. 21.

Description:

The used technique of scene is a colourful painted relief. It is in a good condition except its upper part to the left that is little bit damaged.

On the North West wall of the first burial chamber of Neferrenpt[2], the scene represents goddess Mertseger sitting on a throne, suckling a naked child with a side hair lock, in front of the mummified god of Memphis Ptah and between them an altar full of offerings.

Goddess Mertseger[3] is depicted as a woman with a band around her hair. It is to be noticed, the right instep of the goddess is raised, an attitude would be found in the suckling scenes of the common people. Usually seated wet-nurses suckling their children and raising their insteps in order to heighten the knees on which the children sit to reach to the breasts[4].

---

[1] ***PM I***, pp. 404-405; B. Bruyère, ***Rapport sur les Fouilles de Deir El-Médineh (1924-1925)***, Le Caire, 1926 pp.86-87.

[2]The owner of this tomb was known as *Nfr-rnpt* he was one of the workers in the village of Deir El-Medina during the era of Ramesses II. He was a sculptor. He had the title of the servant in the place of the truth.

[3] *Mrt-sgr* meaning "she who loves silence‘" she was the protective guardian for the entire Theban necropolis, either they are royal or private tombs. She was known also as the mistress of the West. She used to be represented as a coiled cobra or as a female-faced cobra. The workers of Deir El-Medina used to show their veneration to her by consecrating and dedicating votive stelae to her. G. Hart, ***The Routledge Dictionary***, p.91.

[4]Rehab M. El-Sharnouby, ***Op.cit***, p. 90.

God Ptah is pictured as usual in mummified, standing position and wears a tight cap over his head, holds a long staff with a *ḏd* pillar. The infant sits on Mertseger's lap; he is taking the side hair-lock and holding the arm of the suckling divine mother. He is symbolizing the owner of the tomb Neferrenpt. By the way, it is the first time to find a suckling scene of a deceased with goddess Mertseger in a tomb. However, it is logic and normal to see her due to the distinctive, close religious rank of this goddess in the mind of the workmen at Deir El-Medina[1].

The titles of Mertseger are inscribed beside her head:

Mrt-sgr nbt pt* ………*nṯrw nb* (*t*) *k3w ꜥš3w*…..*3bw

Mertseger (she who loves silence), mistress of sky…… gods, mistress of several shapes[2]….Elephantine or Abydos[3].

---

[1]B. Bruyére, ***Deir El-Medineh (1924-1925)***, pp.86-87; Id., ***Mert-Seger***, pp. 40-41.

[2]***LGG*** **IV**, 148 a.

[3]According to Bruyére goddess Mertseger as a southern goddess and god Ptah as a northern deity, both of them together symbolizing the two kingdoms of Upper and Lower Egypt. Therefore, a local nome from the south was added to the title of the southern goddess, regardless it is Elephantine in the 1st nome or Abydos in the 8th nome of Upper Egypt. B. Bruyère, ***Rapport sur les Fouilles de Deir El-Médineh***, p.88.

Scene 30:

Location:

The first scene of a stela of Ramesses III, on the rear wall niche of the chapel C, which is carved in the limestone sanctuary of Ptah and Mertseger[1]. (Fig. 30)

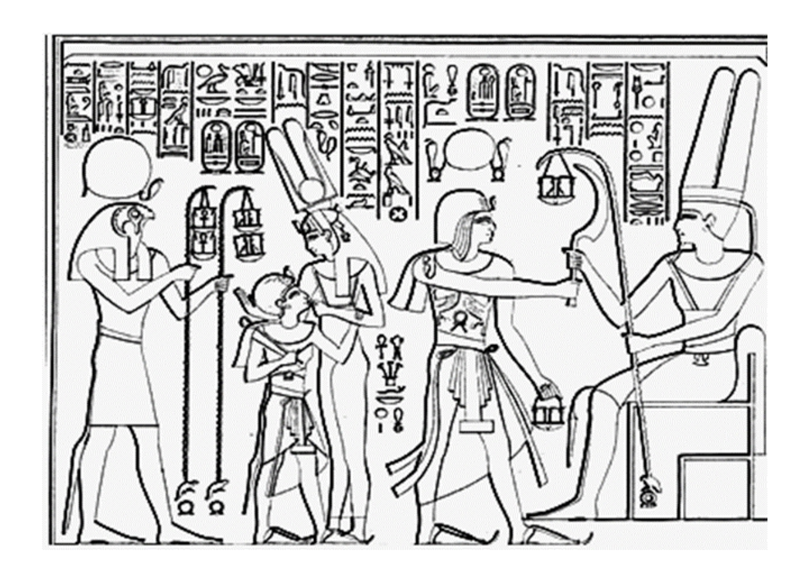


Fig. 30
After B. Bruyère, "Mertseger à Deir El-Médineh", ***MIFAO 58***, Le Caire, 1930, P.35, Fig. 18.

Description:

The whole scene is damaged and worn but the inscriptions are legible. King Ramesses III is pictured first as a young king in a small scale being suckled by goddess Mertseger in front of god Ra-Horakhti. Then the same king as a standing bigger person wears a complete lavishly ornamented clothes receiving the divine sceptre of the victory *ḫpš* from the superior of the Egyptian deities, god Amen. It seems that the king was eager to have the divine milk from the goddess of the West in order to be ready to get the sceptre of victory.
Goddess Mertseger is portrayed as a slim lady with the crown of Hathor over a vulture-headdress; she is giving her right breast with her hand and instead of encircling the other hand around Ramesses's neck, she is just supporting his head with her hand palm.
Ramesses III holds the *ḥḳ3* mace-head and takes all his royal form: the royal tight cap with the protective uraeus that ends with a strip of linen, the wide collar, the short elaborate kilt and his royal sandals.
The text of Mertseger above her reads:

ḏd mdw ỉn Mrs-grt ḥḳ3t Ỉmntt dỉ.n.n k ṯ3 n st t3 nn nsyt ḥr m nỉwt
Words spoken by Mertseger, mistress of the West, I cause you to seize this throne of Horus's kingship in the city.

[1] This chapel is located near path from Deir El-Medina to the Valley of the Queens and it was firstly excavated in 1906 by the Italian traveller Schiaparelli and after two decades later it was officially discovered by the French archaeologist Bruyère. ***PM I***, pp. 706 -707.

Scene 31:

Location:

The second register on the northern east wall above the lintel of the hall of the barque in the inner part of the corridor round sanctuary[1] inside Khonsu temple[2] at Karnak. (Fig. 31)

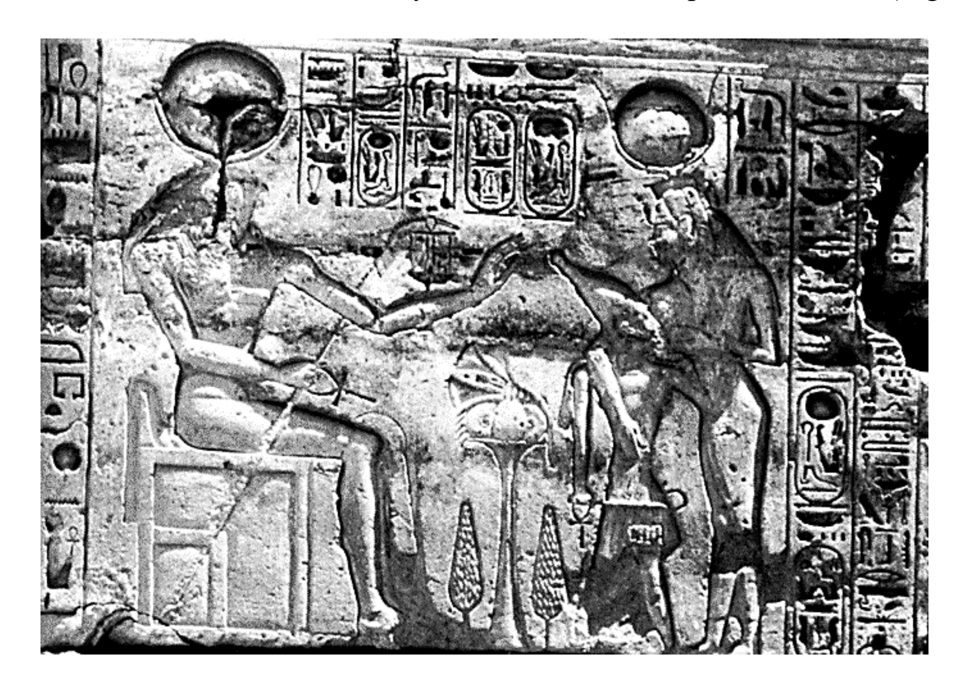


Fig. 31
After R. A. Schwaller de Lubicz, et al., ***The Temples of Karnak,*** London, 1999, PL261.

Description:

A well-preserved sunk-relief representing the young Ramesses IV[3]in a suckling attitude before god Khonsu; goddess Isis is pictured in a pure human form with a little curved body to reach her breast as near as possible to Ramesses IV, she looks like goddess Hathor with a crown of two horns and a solar disk. The young king is wearing the white crown of Upper Egypt, the royal kilt and holding the *ʿnḫ* sign of life and the ruling sceptre *ḥḳꜣ*, while the moon god Khonsu sitting on a throne, raising his hand for blessing the king and endowing him the leaf of palm of the years with the sign of Sed-feastival[4].

---

[1] ***PM II***, p. 236 (40).

[2]It is located in the south-western corner of the central enclosure. It is a well-preserved monument and was consecrated for the moon god, the third member of the Theban triad, Khonsu. The building of this temple was begun by Amenhotep III, then enlarged and completed by Rammaside kings, the high priest of Amen, Herihor and pinedjem of the 21st dynasty.

[3]Ramesses IV was the third king and the legitimate successor of his father Ramesses III, he ruled Egypt for a very short period about 6 years. After his coronation he had to bury his father in the Valley of the Kings so he satisfied the workmen of the royal necropolis and accomplished his task within four days. Several mining expeditions were conducted by him to Sinai in order to bringing stones and turquoise. His tomb KV 2 in the Valley of the Kings was opened since antiquity and it is distinguished with its Coptic graffiti near its entrance as it was converted to a small chapel during the Coptic period. Peter A. Clayton, ***Chronicle of the Pharaohs***, London, 1994, p. 167.

[4]R. A. Schwaller de Lubicz, et al., ***The Temples of Karnak,*** Thames & Hudson, London, 1999, P.655.

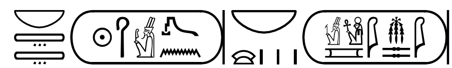
The texts are in a good condition of preservation except a part of Isis's text:



ḏd mdw in Ỉst wrt nṯr mwt nbt-tȝwy …………(ḥḳȝ - mȝʿt – rʿ , stp –n – Ỉmn) nb ḫʿw (mry-Ỉmn-rʿ -ms-sw).
Ỉnk………………………………[irtt] ʿḳ. šn m ḥʿw.k m ʿnḫ wȝs snb r……..

Words spoken by Isis, the great god mother, lady of the two lands…….. (The ruler with the justice of Ra, the chosen one by Amen) lord of shining (the beloved of Amen, son of Ra) Ramesses VI
I …………………… (Milk) enter it in yourself with life, authority and good health to……..

The royal titular names of the king are written above his head:



Nb-tȝwy (ḥḳȝ –Mȝʿt –Rʿ, stp – n-Ỉmn) nb ḫʿw (mry-Ỉmn-Rʿ-ms –sw).

Lord of the two lands (The ruler with the justice of Ra, the chosen one by Amen) lord of shining (the beloved of Amen, son of Ra) Ramesses VI

As for the text of the crescent deity Khonsu:

ḏd mdw in ḫnsw nfr ḥtp n nb-tȝwy (ḥḳȝ - mȝʿt – rʿ , stp –n – Ỉmn) s.mn.i ḥḏw mi Rʿ

Words spoken by Khonsu, the good & satisfied one, to the lord of the two lands (The ruler with the justice of Ra, the chosen one by Amen)……..I cause to fix the white crowns like Ra

2 .1 .4. Divine-Royal Scenes from the Late Period:

Scene 32:

Location:
The second register of the west wall[1] in the forecourt of Khonsu temple at Karnak. (Fig. 32)

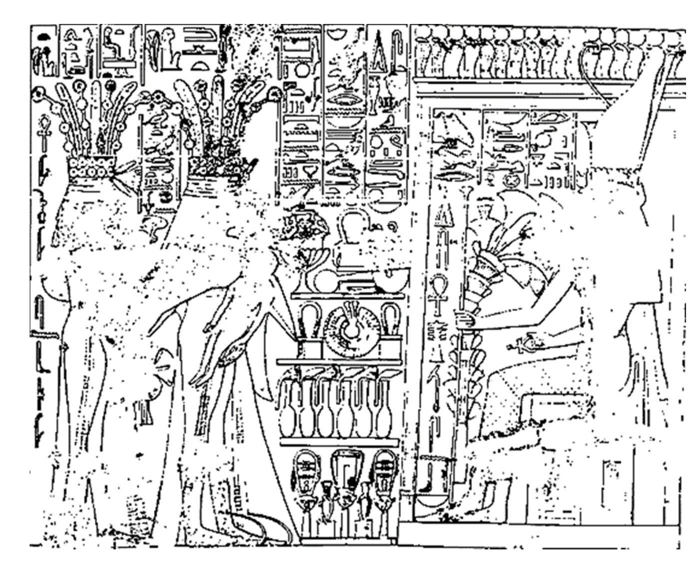


Fig. 32
After L. Troy, ***Patterns of Queenship in Ancient Egyptian Myth & History***, Uppsala, 1986, p.111, Fig. 75.

Description:
Queen Nezemt, attended by her daughter Princess Mashesebek, suckling an infant before the shrine of Mut[2], who is seated on a throne inside a shrine. Goddess Mut is holding a composite bundle of Lotus flowers and Papyrus plants, as if she smells it. She wears a spotted dress and taking her double crown over her head.
The roof of the shrine is decorated with a frieze of serpents with sun disc. The queen and her daughter are depicted in a very matchless and untraditional way, they are crowned with very unusual crowns; they are composed of long feathers, flowers and plants. Their clothes are so wide and clear and there are sandals in their feet.
In the middle of the scene, there is a long offering table contains censer, vessels for sacred liquids and votive sistra or rattles for the cult of the goddess.
It is worth mentioning that all the faces of the three figures are deformed, while the whole bodies are intact. Moreover, the texts of the scene are intact.
The text of Goddess Mut is written as follows:

Mwt wrt nbt Ỉšrw, irt Rˁ ḥḳ3t ntrw di.s ˁnḫ ḏd w3s snb

Mut the great, Mistress of the Gods, as she gives many favours in her presence every day, and as she gives all life, stability, dominion, and health.

---

[1] ***PM II***, p. 230 (17-18).
[2] L. Troy, ***Patterns of Queenship in Ancient Egypt Myth & History***, Uppsala, 1986, P.111.

The text of Queen Nuteme:

ḥmt-nswt-wrt nnb-tȝwy wrt ẖkrwt n Ỉmn-Rʿ nsw ntrw
Pt mnʿwt n Mut ………Mȝʿt-ḫrwt

The Great King's Wife of the Lord of the Two Lands, great of the concubines of Amon-Re, King of the Gods, Superior of Nurses belonging toMut, Nuteme, justified.

That of the daughter princess Shesebeke:

sȝt–nswt wrt ẖkrwt n ḫnsw špst šbske Mȝʿt-ḫrwt ʿnḫ rnpi snb.

The King's Daughter, Principal of the concubines of Khonsu, and Noble Lady Shesebeke, justified, may she live, be young and healthy[1].

[1]Prof. Lana Troy has aided the researcher in translating the texts by E-mail in 22/10/2013.

Scene 33:

Location:

The third register of the Bubastide portal in the first open court of the great Karnak temple[1]. (Fig. 33)

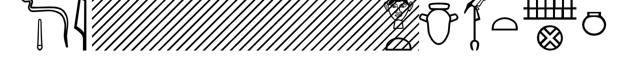


Fig. 33

After ***LD III,*** PL 253c.

Description:

This sunken relief is carved on the sandstone Bubastide portal[2]; it represents king Shoshenq I[3] in a standing attitude being suckled by goddess Mut[4], who is pictured in a human form but without her usual crown, she is depicted similar to goddess Hathor. Shoshenq I is represented with the double crown and long kilt, he wears an unfamiliar collar and holding the sign of life. The depiction in general is in a good condition except some details and the accompanying text of the scene. Only a part of the text of Mut as follows:



ḏd mdw i(n) ……………. ḥryt-ib w3st ink……….

Spoken words by ……who is in the central of Thebes, city of the sceptre.

Above the king, the protective vulture and his royal names are represented:

Nfr ntr (ḥḏ ḫpr Rʿ, stp n Rʿ) s3-Rʿ (Mr Imn, š3š3 nḳ) di ʿnḫ ḏd w3s nb ḏt mi-Rʿ

The good god, the white form of Ra, son of Ra Shoshenq, may be given life, stability, rule and health forever like Ra.

---

[1]***PM II***, p. 36 (130) ;K. Myśliwiec, ***Royal Portraiture of the Dynasties XXI-XXX***, Mainz, 1988, P.114, Pl.XVI.

[2]A gateway is located to the north of the Ramesses III temple, in the first open court of the great temple of Karnak. This portal dates back to the 22nd dynasty and it was named after "Bubastis" the capital of the northern part of Egypt during the 22nd and 23rd dynasties.

[3]Shoshenq I was the founder king of the 22nd dynasty, which was originally descended from the Libyan troops that were settled in the eastern Nile Delta at Bubastis around 1180-1174 BCE. Firstly, he was the leader of the army under the last king of the 21st dynasty, Psammeticus II. He legitimized his right on the throne by the royal marriage of his son Osorkon and the royal daughter of Psusennes II. He conducted an important campaign in Palestine, where he appears to have defeated the kingdoms of Israel and Judah.

[4]منى النادي، "Fʒlʃ̃ŤāŕŀĂ ʒǻŕ ǻüŀţ¥ʒ LʄŀʒDǯǔ! ιDǯǻ"، (رسالة دكتوراة غير منشورة ، جامعة القاهرة، 2006)، ص. 292.

Scene 34:

Location:

The second register[1]of the Bubastide gate at Karnak temple. (Fig. 34)

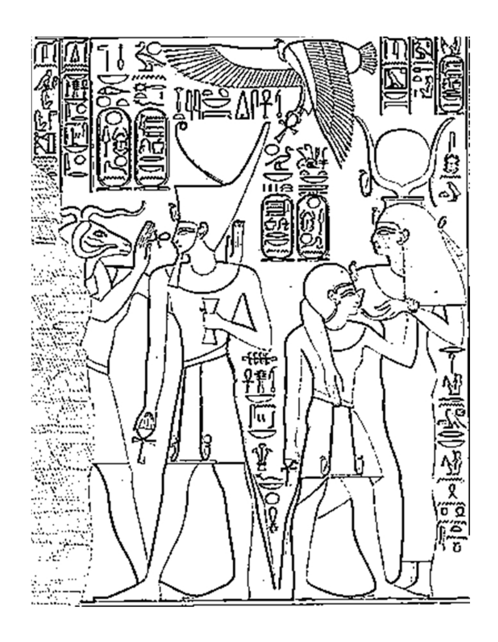


Fig. 34

After ***LD III,*** PL 257c.

Description:

king Osorkon I2 is portrayed in two different ages and appearances; as a boy, he is being suckled by goddess Hathor, then as an adult king with the red crown of Lower Egypt being protected by the ram god Khnum under the wings of the protective serpent Wadjet[3].
Goddess Hathor is figured as a woman wearing her usual crown, giving her right breast to Osorkon, who is wearing a tight cap with a serpent and short kilt, while in the second age phase, he became mature enough to be a king of Lower Egypt, he holds a cylinder thing (his royal seal or a roll of Papyrus) in one hand and the sign of life in the other one.
He is being given life by the creator god Khnum, who is depicted as a ram headed god, supporting the head of the king and touching his nose with the sign of life to make him alive.

[1]***PM II***, p. 36 (129).

[2]He was son and the successor or his father Shoshenq I, his reign that was lasting from 924 to 889 BC., was distinguished with political and economic prosperity reflected in the buildings and temples he erected.

[3]As the king is wearing the red crown of Lower Egypt, it was logical to find the serpent goddess Wadjet, goddess of the North instead of the usual vulture Nekhbet.

The texts here are still intact. The text by goddess Hathor:

ḏd–mdw i͗n ḥt-ḥr   nbt-pt   sꜣ n ẖt. (i͗) mr. i͗ (mr-I͗mn-wsr-kwn) s.ḫpr .ntw r ḥḳꜣ ꜥꜣ n kmt r nb n šnw n I͗tn

Spoken words by Hathor, mistress of sky, son of my body, my beloved (beloved of Amen Osorkon) I caused you to be formed as a great ruler upon the black land (Egypt), as a lord of shining cartouche.

It is to be noticed that most of the scenes of the late period are distinguished with its disfigurations due to the political conflicts of that period, especially due to the foreign dynasties that came and ruled Egypt.

Scene 35:

Location:

The 1st register[1] of the jambs of the west inner room in the sandstone chapel of Osiris-Hekadjet in Karnak. (Fig. 35)



Fig. 35

After C. Graves-Brown, ***Dancing for Hathor: Women in Ancient Egypt***, London, 2010, Fig.6.

Description:

Princess Shepenwepet I[2]being suckled by goddess Hathor. The God's Wife of Amen[3], Shepenwepet I is represented as a young queen with two royal uraeus and two double crowns over her short hair; she is wearing a long unusual dress and holding the *nḫḫ* flail, she is taking the left breast of the mother goddess Hathor, who is pictured in a complete human form.

It is worth mentioning that this relief was the prototype for other later queens, who could have assumed the status of a divine wife of Amen by taking the divine, sacred milk. The inner shrine bears the coronation scenes of Osorkon III and Takelot III and as a co-regent[4]; it was logically to see Shepenwepet I being suckled by a goddess, because of being an essential part of the coronation rites in the ancient Egyptian royalty[5].

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[1]***PM II***, p. 205 (11), 1; K. Myśliwiec, ***Royal Portraiture of the Dynasties XXI-XXX***, Mainz, 1988, P.114.

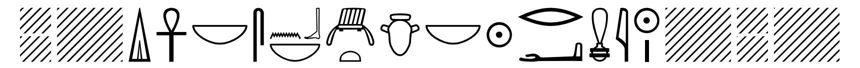
[2] Shepenwepet, *ḫnmt-ib Ỉmn* A princess was a member from the 23rd dynasty. Shepenwepet I was Daughter of Osorkon III and Queen Karoatjet. Her father appointed her as the divine wife of Amen in Thebes, in order to increase his control over Thebes and Egypt. After that, she and her brother Takeloth III were appointed as co-regents.

[3] "*ḥmt nṯr n (t) Ỉmn*" the divine mother of Amen was one of the most important priestly religious positions held by royal women in ancient history, it approached somehow the same high-ranking status of the pharaoh in Thebes. This position was emerged in the 18th dynasty and was lasting until the late period.

[4]Tiamoyo T. Karenga, "***The Office of the Divine Wife of Amen in the 25th& 26th Dynasties***". M.A., California State University, 2007, p. 99.

[5]Ali Radwan, "Concerning the Deification of the Monarch", ***Meroitica 15***, Wiesbaden, 1999, p.258.

There are some hieroglyphic signs behind Hathor:



……..*di ꜥnḫ nb snb im3t-ib nb rꜥ mi* …………

………….. Give you all life and good health with happiness every day like the sun…….

Scene 36:

Location:

The 2nd scene on the inner jamb of the chapel of *ḥr-P3-Rᶜ*[1] in the east of the temple of Amen-Ra Monthou in the north of Karnak. (Fig. 36)

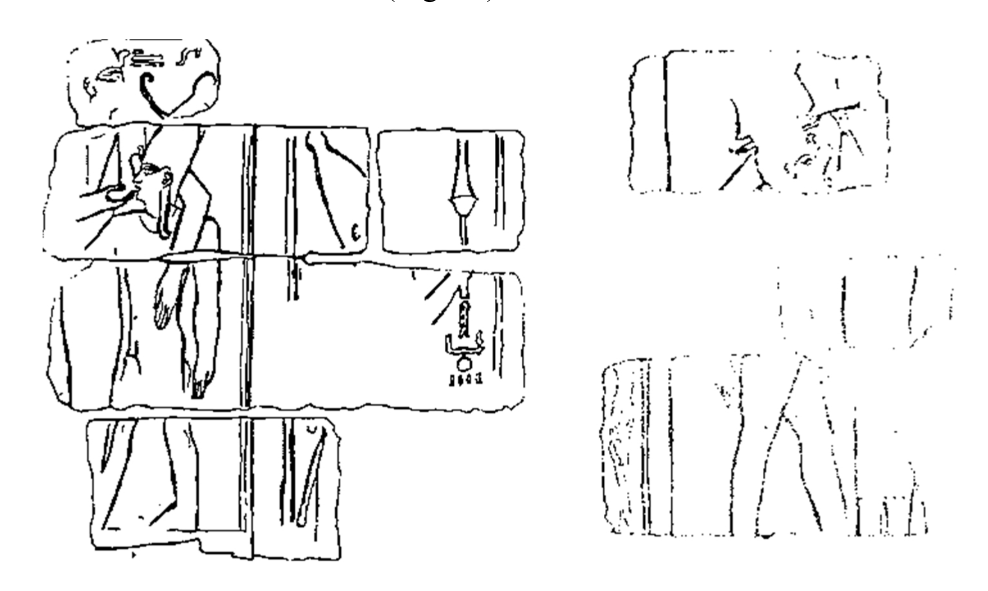


Fig. 36

After J. Leclant, "Sur un Contrepoids de "Menat" au Nom de Taharqa", ***BdE 32***, Le Caire, 1961, p.259, Fig.2.

Description:

The scene is almost destroyed, just the main features of the represented persons are still clear. KingTaharqa[2] isbeing suckled by goddess Rattaouy[3], as a human embodiment for god Harpre. King Taharqa is wearing the double crown and a side tuft, as if he would be a child, he is standing in front of Rattaouy, who is giving her left breast to feed the divine royal child Taharqa. It seems obviously that the king, who has originally Kushite roots wanted to be personified with the godchild and aimed to have the divine milk from the goddess to legitimize his rule over Egypt[4].

---

[1]***PM II***, p. 5 (13), d.

[2]King Taharqa ascended the throne after the death of his brother and successor Shabataka, he is considered as the most important kings of the 25th dynasty

[3]She was the female counterpart of the sun god Ra;therefore, her name means "the sun of the two lands". She was the consort of the war god Montho and the mother of Harpre as for her iconography; she appears in a human form with a vulture's crest and cow's horns with a solar disc.M. Lurker, ***TheRoutledge Dictionary of Gods, Goddesses, Devils and Demons***, New York, 1987, p.160.

[4]Jean Leclant, *"Sur un Contrepoids de "Menat" au Nom de Taharqa"*, ***BdE 32***, Le Caire, 1961, pp.258-259.

Scene 37:

Location:

The 2nd register on the south re-entrant wall of the east side in the third hypostyle hall[1] inside the temple of Hibis[2] at El-Khargeh[3] Oasis. (Fig. 37)



Fig. 37

After N. G. Davies, ***The Temple of Hibis in El-Khargeh Oasis***, Part III, New York, 1953, Pl. 13.

Description:

The Persian king Darius[4] is depicted in a suckling attitude between goddess Neith and goddess Hathor. The upper part of the scene is decorated with sign of the sky pt, which has several stars. Then the king is pictured as an adult person, wearing the blue crown of war, two bracelets near his armpit, a wide striped collar on his chest and a short kilt.

---

[1] ***PM VII***, p. 282 (71).

[2] It is the largest and well-preserved temple in El-Khargeh Oasis, and one of the best examples of an Egyptian temple of the Persian era, though its outer elements were added later in the Greco-Roman times. The beginning of the constructions in the temple was in the 25th dynasty, while the main building was erected and decorated by the Persian king Darius, who consecrated the temple to god Amen and his consort Mut. Richard Wilkinson, ***The Complete Temples of Ancient Egypt***, New York, 2000, p. 236.

[3] It is the largest oasis among the other four oases in Egypt. It is located in The New Valley governorate about 175 km east of Luxor. It was named as "The Oasis of Thebes" and was known in the ancient Egyptian texts as *hbt*, meaning "plough", which was pronounced by the Greeks as "Hibis" and became the name of its big temple. The history of the oasis is dating back from the pre-dynastic period till the Coptic times. عبد الحليم نور الدين، [illegible]، ط 3، القاهرة، 2003، ص 107.

[4] Darius I was the second ruler of Egypt in the 27th Persian dynasty, he succeeded king Cambyses in 522 BC. After the Persian conquest of Egypt, Darius kept in his mind a fact that in order to control the Egyptian people, he must respect and venerate the religious customs and beliefs of the Egyptians; he observed the animal cults respectfully. He erected this temple at Khargeh Oasis and repaired others as far apart as Busiris in the Delta and at El-Kab just north of Aswan. He ruled Egypt for 35 years and his rule was ended due to the defeat of the Persians by the Greek in Marathon as well as the revolt of the Delta cities. Peter A. Clayton, ***Chronicle of the Pharaohs***, 2nd ed, London, 1994, pp. 199-200.

Goddess Neith is represented as usual in a complete human form with a tight dress, clasped over her shoulders and crowning with the red crown and a frontal uraeus.
Goddess Hathor also is pictured as a woman wearing a composed crown of two cow-horns, two tall feathers over a vulture headdress; she holds his arm, while raising her other arm over Darius's head for blessing him.
King Darius holds a *rḫyt*-bird[1] in his hand, symbolizing domination and control over the *rḫyt*-people that the king gained it through the legitimacywhich occurs through the suckling of the goddess and her divine milk[2].
Above Darius's head:

sꜣ-rꜥ(drjwš) di ꜥnḫ mi Rꜥ ḏt

Son of Ra (Darius) may give life forever like Ra.

The main text of the scene by Neith:

ḏd mdw in Nitt wrt mwt ntr nbt sꜣw ḥry(t)-ib hbt
nḏrw rn(i) mnḏwy.s m r.k tꜣ wꜣst ḫnt Nwt-nt.

Spoken words by Neith, the great mother of god, mistress of Sais, who is in the centre of Hibis.
Take my young (?), her breasts in your mouth, (says) the happy one set over Sais[3]

The speech by Hathor:

ḏd mdw in ḥt-ḥr sꜣt Rꜥ ir Rꜥ nbt hbt

Spoken words by Hathor, daughter of Ra, the eye of Ra, mistress of Hibis.

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[1]The *rḫyt* bird was a symbol of captive foreign people or subjects of the king. Ian Show, ***The Oxford History of Ancient Egypt***, New York, 2000, p.317.
[2]Jean Leclant, "Le Rôle de L´Allaitementdans le Cérémonial Pharaonique du Couronnement", in ***Proceedings of the IXth International Congress for the History of* Religions**, Kyoto& Tokyo, 1958, p.141
[3]N. Davies, ***The Temple of Hibis in El-Khargeh Oasis***, Part III, New York, 1953, p. 17.

Scene 38:

Location:

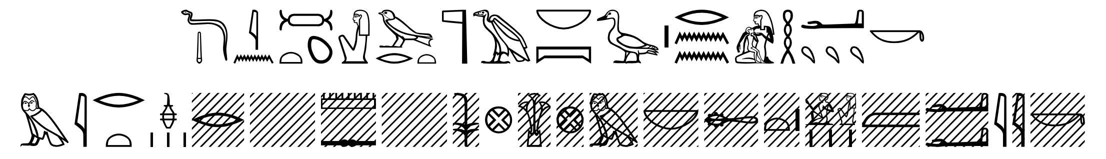
The 2nd register on the south re-entrant wall of the east side in the third hypostyle hall[1] inside the temple of Hibis[2] at El-Khargeh[3] Oasis. (Fig. 38)



Fig. 38
After N. G. Davies, ***Ibid***, Pl. 27.

Description:

Another similar scene of Darius I but with goddess Neith of Sais[4]. Goddess Neith is suckling the king, who is pictured as an adult wearing the blue crown of the war *ḫprš*.
Neith is represented in a complete human form with the red crown that ornamented with the frontal uraeus, her text is read as follows[5]:



---

[1]***PM VII***, p. 282 (71).
[2]It is the largest and well-preserved temple in El-Khargeh Oasis, and one of the best examples of an Egyptian temple of the Persian era, though its outer elements were added later in the Greco-Roman times. The beginning of the constructions in the temple was in the 25th dynasty, while the main building was erected and decorated by the Persian king Darius, who consecrated the temple to god Amen and his consort Mut. Richard Wilkinson, ***The Complete Temples of Ancient Egypt***, New York, 2000, p. 236.
[3]It is the largest oasis among the other four oases in Egypt. It is located in The New Valley governorate about 175 km east of Luxor. It was named as "The Oasis of Thebes" and was known in the ancient Egyptian texts as *hbt*, meaning "plough", which was pronounced by the Greeks as "Hibis" and became the name of its big temple. The history of the oasis is dating back from the pre-dynastic period till the Coptic times. عبد الحليم نور الدين، [illegible]، ط 3، القاهرة، 2003، ص.107
[4] *s3w*that became Sais in the Greco-Roman period and now its name is "Sa el-Hagar" on the eastern bank of Rosetta branch. It was the capital of the 5thnome of Lower Egypt. Moreover, it was the political capital of Egypt during the 26th dynasty. In addition to be the main cult centre for the goddess of war, magic and medicine Neith..عبد الحليم نور الدين، [illegible]، ج 1، ط 8، القاهرة، 2009، ص. 218
[5]منى النادي، "[illegible]" ، (رسالة دكتوراة غير منشورة ، جامعة القاهرة، 2006)، ص. 293.

ḏd-mdw ỉn Ntt wrt nṯr Mwt nbt-pt sꜣ(ỉ) rnn.(ỉ) ḥꜥw k m ỉrtt.(ỉ) [r…..mn šmꜥ mḥw nb ẖt m ꜥwy.k nfr ntr nb-tꜣwy ( ) ꜥnḫ ḏt

Spoken words by Neith, the great god mother, mistress of the sky, my son; I nurse you in person with my milk to join (firm) the South & North with all people in your hands, good god, lord of the two lands (Darius) may you live forever.

Scene 39:

Location:

The second register on the façade of the second hypostyle hall, west wall gateway to the third hypostyle hall[1] in Hibis temple. (Fig. 39)

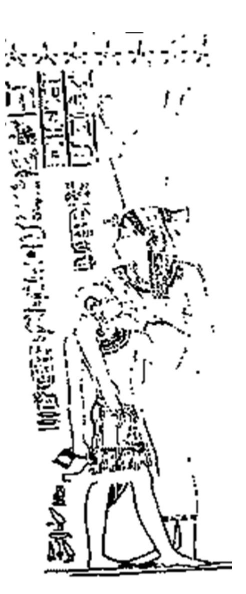


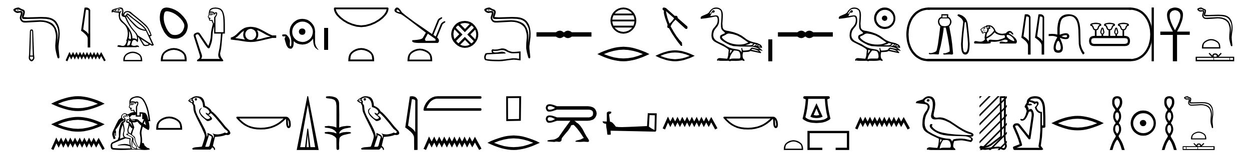
Fig. 39

After N. G. Davies, ***Ibid***, Pl. 39.

Description:

The scene is similar to the two above-mentioned scenes except the nursing mother, who is goddess Mut. Darius here is pictured as a young boy without any crown, with only a thick side lock, holds the *rḫyt*-bird in his hand. Goddess Mut as a woman wears the double crown and the vulture headdress; she is standing in front of Darius, suckling him with her divine milk as the legitimate ruler of Egypt[2].

Above Darius's head, his royal name is clear and visible and the main text is Mut as follows:



ḏd mdw in Mwt irt Rʿ nbt hbt ḏd.s ḥr mr s3 .s s3rʿ (drjwš) ʿnḫ ḏt rrn.(i) tw k di.(i) sw imi pr iṯi n k nst n Gb r nḥḥ ḏt.

Words spoken by Mut, eye of Ra, mistress of Hibit, she says to her beloved son, son of Ra (Darius) may live forever; I nurse you, bid you to take the throne of god Geb forever.

[1]***PM VII***, p. 280 (37).

[2]N. G. Davies, ***The Temple of Hibis in El-Khargeh Oasis***, Part III, New York, 1953, p. 27.

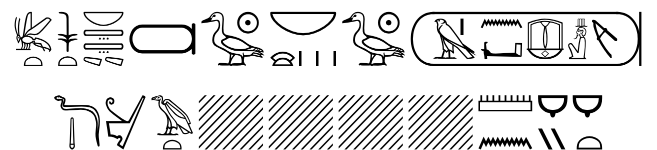
Scene 40:

Location:
On the right south interior jamb of the entrance in the portico[1] of the east gate of the Hibis temple. (Fig. 40)



Fig. 40
After N. G. Davies, ***Ibid***, Pl. 70.

Description:
King Nekhtaneb[2]II is portrayed also as a divine child being suckled by goddess Mut[3]. He is crowning with the blue crown and side lock, while goddess Mut taking her usual appearance, she is giving him her right breast by her left hand and putting the right one around his shoulder.
The royal cartouche was left empty as an indication that the scene was left unfinished or erased. The hieroglyphic text of Mut as follows:



Nsw-bity nb-tꜣwy ( ) sꜣ-Rꜥ nb ḫꜥw sꜣ-Rꜥ (nḫt-ḥr-ḥbt-mry-ḥt-ḥr), ḏd mdw in Mwt……mnꜥty
King of Upper & Lower Egypt, lord of the two lands, ( ) son of the sun, lord of shining, son of Ra (the strong Horus-Hebt, the beloved one of Hathor) spoken words by Mut. the suckling one.

[1]***PM VII***, p. 279 (15- 16).
[2]He was the third ruler of the 30th dynasty. He usurped the throne from his sick uncle Teosand reigned from 360 B.C.E. until his death about 18 years. Nectanebo II, who was named after his grandfather Nakhthoreb I, is regarded as the last native ruler of Egypt. He rebuilt several cities and temples at Behbeit EL-Hagar, Erment, Bubastis, and Saqqara. He also built a gate at Philae. Furthermore, he was active in the bull cults of his era. He buried the sacred animals at Erment. After his death, he was considered according to the legend of the oracle of Alexander the Great in Siwa, as his father. Michael Rice, ***Who's Who in Ancient Egypt***, London, 1999, pp. 128-129.
[3]N. G. Davies, ***The Temple of Hibis in El-Khargeh Oasis***, Part III, p. 19.

2 .1 .5. Divine-Royal Scenes from the Greco-Roman Period:

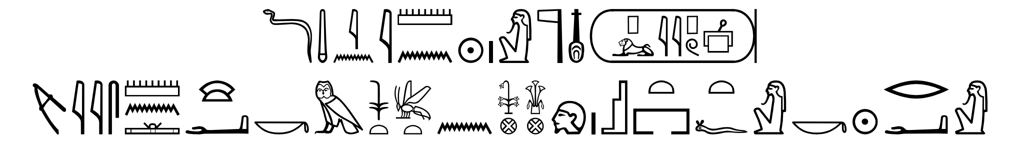
Scene 41:

Location:
The fourth scene in the first register of the south exterior wall[1] of the granite sanctuary of Philip Arrhidaeus[2] at Karnak. (Fig. 41)



Fig. 41
After Alan Gardiner,"The Baptism of Pharaoh", in ***JEA 36***, 1950, P.4, Pl. II.

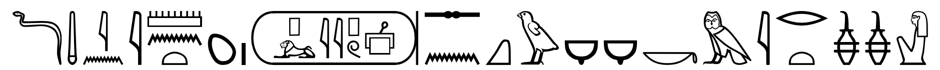
Description:
The king is represented in kneeling attitude, with his complete royal appearance, the white crown of Upper Egypt with the frontal uraeus, the ceremonial false beard, the usual royal collar and the kilt *šndyt*. Behind him is god Amun seating on his throne with his crown of the two tall feathers and his consort goddess Amunet[3] suckling the child. Amun is raising his hand for blessing and crowning the king.
The text above is as follows;



ḏd mdw in Imn-Rˁ ntr nfr (plypws)
mry, smn ḫˁ.k m nswt-bity ḥr st it.k Rˁ
Words spoken by Amun-Ra, the good god, beloved Philip,i cause stability for your coronation as a king of Upper & Lower Egypt on the throne of your father Amun-Ra.

---

[1]***PM II***, p. 100 (290).
[2] The half-brother of Alexander the Great, he was suffering from epilepsy and succeeded his brother in ruling Egypt from 323 to 317 B.C. This scene is his only commemorative relief in Egypt; he was assassinated by on the orders of his step mother queen Olympias. GüntherHölbl, ***A History of the Ptolemaic Empire***, 2001, p. 12-13; Kent R.Weeks, ***Op.cit***., p. 95; Michael Rice, ***Op.cit***., p. 153.
[3] An ancient Egyptian goddess and the original consort of god Amen in the ogdoad of Hermopolis, she was a symbol of protection and motherhood. She had been replaced by goddess Mut, but during the Greco-Roman period, she took her position back. George Hart, ***TheRoutledge Dictionary of Gods***, 2005, p. 11-12.



ḏd mdw in s3 imnt (plypws) snḳ.k m irtt.i
Words spoken by Amunet, son Philip, I suckle[1] you with my milk[2].

The scene is the first example of the human suckling scenes during the Greco-Roman period. There is no difference can be appeared between it and other earlier one. Because of being a foreigner and ill ruler, Philip Arrhidaeus had imitated his half-brother Alexander the Great in egyptianizing himself by carrying out his coronation ceremonies in the presence of Amen and taking the divine milk from Amunet. It is to be noticed that the king is represented as an infant and not as a young man.

---

[1] ***Wb IV***, p.174; Faulkner, ***Op.cit***, p.234.

[2] أحمد تميرك، "[illegible]"، رسالة ماجستير، 2004، ص:66.

Scene 42:

Location:

The first scene of the third lower register in the eastern wall of the central room of the inner sanctuary[1], inside the main temple of goddess Isis at Philae[2]. (Fig. 42)

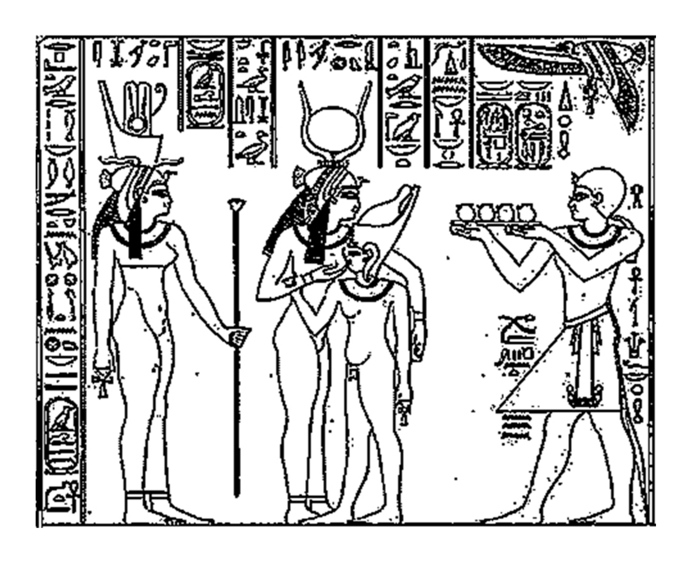


Fig. 42
After ***LD IV***, PL 6 a.

Description:

There are four figures are pictured in this raised relief; King Ptolemy II[3](Philadelphus), goddess Isis suckling the child deity Harpocrates and the royal consort queen Arsinoe II[4].
The king is depicted wearing a tight cap ornamented with the royal Uraeus. He wears also the traditional royal kilt that is decorated in the relief and the bull's tail. He presents a trey of four water vessels. The face, arms and legs of the king are so badly damaged, this could be probably due to religious reasons by the early Christians, who desired to destroy all the pagan temples.
In front of the king is goddess Isis, the divine mother, She wears the tripartite wig, the vulture cap, and the traditional Hathorian crown. She is breast-feeding Harpocrates, Horus the child, who wears the double crown with the childish side lock and the single forehead Uraeus. He is putting one hand on the wrist of his mother and holding an ankh sign with the other one.

---

[1]***PM VI***, p. 243 (357).

[2]It was located about 8 Km south of Aswan, it was firstly named as "Pilak "that means "the end or the separator boundary "due to its location between the north and the south of the Nile valley. In 1970s it was submerged as a result of the erection of the High Dam and all its monuments were dismantled and rebuilt in a neighbouring island known as Egilquiya. It is distinguished with its wonderful landscape. Ian Shaw, ***Op.cit***, pp.222-223.

[3]He was the second Ptolemaic king ruled Egypt from 285 to 246 BC.He completed the Library and the Museum of Alexandria and erected the Pharos lighthouse, which stood at the sea-entrance to Alexandria. During his era the Egyptian influence was increased in Phoenicia and some parts of Syria. M. Rice, ***Op.cit***, pp.159-160.

[4]She was a woman of great influence; her father was King Ptolemy I. After her widowhood, she married her brother, Ptolemy II and ruled with him and was deified during her lifetime, and after her death. ***Ibid.,*** p.28.

The main body of goddess Isis is well p reserved. However her head, the entire face and her neck had been cut out deeply. Her main text reads;

ḏd-mdw di.n (i) n.k ˁnḫ w3s nb ḥr Ꞽst wrt mwt nṯr nbt Ꞽrḳ mry

Words spoken; I Gave To You, All Life and Authority by Isis, The Great, Mother of the God, Mistress of Philae[1], The Beloved One.

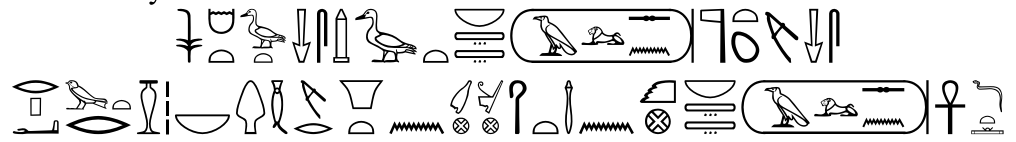
Near the kilt of the king a caption reads;

ˁb m ḳrḥw tw ḥmwt nt mw

May Be Purified With Renewed Vessels Of Water.

An indication that the divine suckling in the scene aims to purify the king internally with the sacred milk of the goddess.

Queen Arsinoe II is portrayed standing behind goddess Isis; she wears a tripartite wig, a vulture cap above which is placed her usual crown. She is dressed in a tight sheer dress and wears a simple necklace and holding an ankh sign and a papyrus sceptre in her hands.
The text above says[2]:



ḥmt-nsw s3t snt s3t Ꞽmn nb(t) t3wy (3lsn) s3t nṯr mry(t) sn.s

Rpˁyt wrt-ḥswt nbt bnri mrw ḥnw(t) n šmˁw mḥw[3] ḥḳ3t ˁ3t n kmt nb(t) t3wy

3lsnˁnḫ ḏt.

King's Wife, Daughter, His Sister, Daughter Of Amun, Lady Of The Two Lands, Arsinoe The Divine Philadelphos, Princess, Great Of Praise, Lady Of Sweet Love, Mistress of Upper and Lower Egypt, Great Ruler of Egypt, Lady of the Two Lands Arsinoe, May She Live Forever"

Arsinoe II was depicted in the same height and equality of Isis, as an indication to her divinity[4]. The scene is in a good state of preservation, except the figure of goddess Isis, whose face and a part of her neck was cut[5].

---

[1] ***LGG*** IV, 19.
[2] ***Urk*** II, p.106, 10-15.
[3] From the Greco-Roman period, "Upper & Lower Egypt" used to be written with the white and red crowns instead of the botanical signs. ***Wb*IV**, p.474.
[4] Maria Nilsson, ***"The Crown of Arsinoë II: the Creation and Development of an imagery of Authority."*** (Diss, University of Gothenburg, 2010), p. 107.
[5] According to the tales of the tour guides this act of vandalism was committed by some Italian sailors visited the temple in the 18th century and they were fascinated with the scene of the suckling Isis and assimilated it with that of virgin Marry, so they cut the face and reinstalled it on an icon of Marry with Jesus preserved in an ancient Italian church in Venice.

Scene 43:

Location:
The third register of the inner wall of the sanctuary of the birth house, at Philae temple[1]. (Fig. 43)

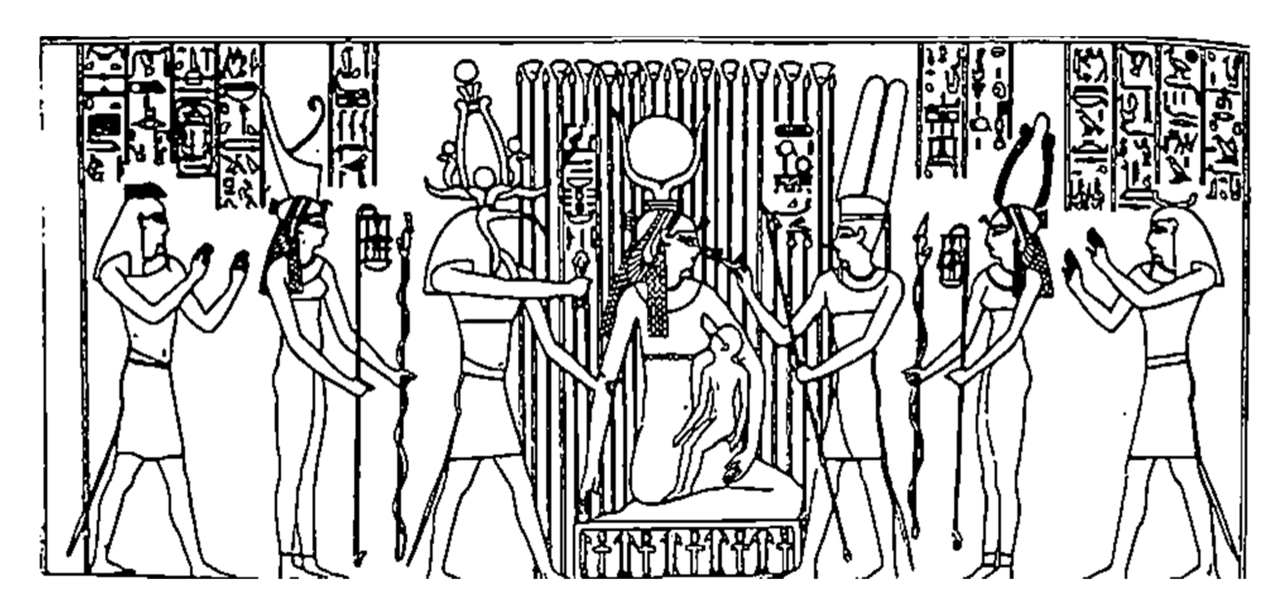


Fig. 43
After Junker H. und Winter E., ***Das Geburtshaus Des Tempeles Der Isis In Philä II***, Wien, 1965, pl. 948

Description:
Goddess Isis is depicted suckling child in papyrus-clump just in the middle between the ibis-headed deity Djhwty and god Amen-Ra. Behind each one of them a pair of divinities is represented. In the front side of the scene, Goddess Wadjet and god Sia[2] are standing behind Djhwty, while in the right one, behind Amen, goddess Nekhbet and god Hu[3].
Isis is squatting suckling the child, who is pictured nude on her lap. She is taking the same attire and appearance of goddess Hathor Amen-Re in standing position with his crown of two feathers upon his head holding the *w3s* sceptre of power by his left hand and give Isis the symbol of life by his right hand. Djhwty is holding the left hand of Isis. Wadjet and Nekhbet holding the *w3ḏ* sceptres -which crowned with the symbols of upper and lower Egypt- in one hand and the combined sceptre of *ʿnḫ* (life), *w3s* (power) and *ḏd* (eternity) in the other hand.

---

[1]***PM* VI**, P. 225 (197-198).
[2]God Sia was the personified god of the perceptive mind. According to the ancient Egyptian myths, his creation was emerged from the blood of Ra's Phallus. He was represented on the walls of the Valley of the Kings as a traveller in the boat of the solar-god. M. Lurker, ***The Routledge Dictionary***, p.147.
[3]He was considered to be a twin of god Sia , he personifies the authority of a word of command. In the theology of the pyramid age, he was regarded as the companion of the king after his conversion to a lone star. ***Ibid***, p.76.

The text of Sia reads:

ḏd mdw in Si ꜣi ri hi n nwb sḥtp wsrt m irw.f

Words spoken by Sia the golden Hathor (who) giving mighty in pleasure.

The text of Hu reads:

ḏd mdw n Ḥw ḥfꜣ wsr.t m sꜣḫw.f ir iiꜣw n Ḥrw sꜣ Wsir shri ib n mwt.f ꞽst

Words spoken by Hu praising the mighty with his recitations, Horus son of Osiris (and) bless the heart of his mother Isis.[1]

[1]Junker H. und Winter E.,***Das Geburtshaus des tempeles der Isis in Philä II***, VÖAW, Wien, 1965, pl. 948

Scene 44:

Location:

The third scene of the lower register of the inner vestibule in the Birth house (Mammisis) of Philae temple[1]. (Fig. 44)



Fig. 44

عن : منى النادي، "[illegible]" ، مجلد ٢، (رسالة دكتوراة غير منشورة ، جامعة القاهرة، 2006)، شكل - 164.

Description:

The scene is perfect except its lower part that is cut by the doorway. The three goddesses Hesat, Sekhet-Hor and Isis are represented sitting on a couch. Hesat and Sekhet-Hor are suckling two divine children; they are displayed as cow-headed women, giving the sacred milk by one hand, while encircling the other one around the children. Goddess Isis watching this scene, she is wearing a simple dress and joining her hands together on her breast.
Both of the two suckling goddesses were regarded as the divine wet-nurse of the divine child as well as the royal one, Hesat used to be identified as “milk donator" and the mother
Of the king or the roman emperor in the form of Horus[2].
As for Sekhet-Hor, whose name means “she who remembers Horus" as an indication of her carefulness of Horus, she was a source of suckling as she was mentioned in The Pyramid Texts[3].
The hieroglyphic names of the three deities are written above:

ḥs3t *sḫ3t-ḥr* *ỉst* *wrt-ḥk3t-t3wy*

Hesat *sekhtet-Hor* *Isis, the great mistress of the two lands.*

---

[1]***PM* VI**, P. 226 (182)-(183).

[2]G. Bénédite, "*Le Temple de Philae"*in ***MMAF 13***, Le Caire, 1893, p.100.

[3]“My Mother is Isis, my wet-nurse is Nephtis and the one who suckled me the cow Sekht-Hor" .Pyr. 1375

Scene 45:

Location:
The second scene of the fourth register on the south wall to the left, in the sanctuary[1] of the Birth house (Mammisis) of Denderah temple[2]. (Fig. 45)

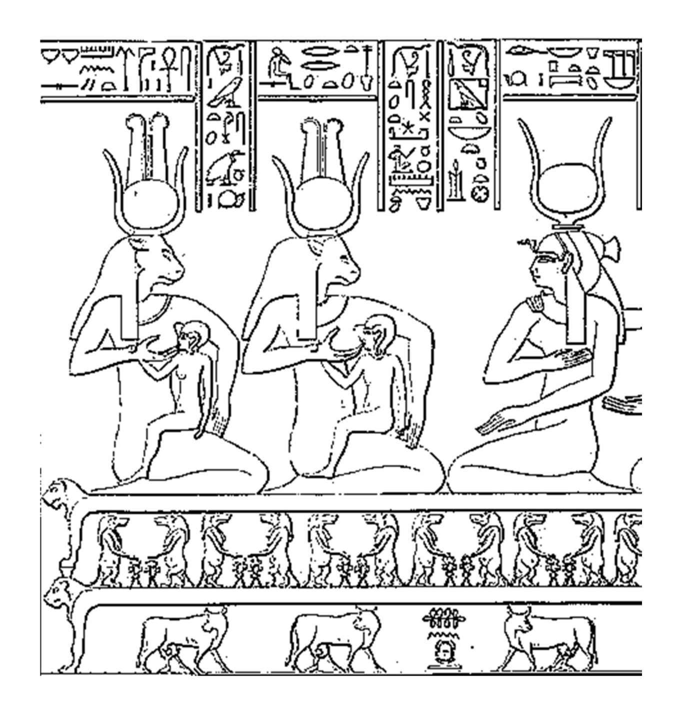


Fig. 45
After ***LD IV***, PL 82 b

Description:
The three goddesses Hesat, Sekhet-Hor and Hathor are represented sitting on a two lion-headed couches. Hesat and Sekhet-Hor are suckling the divine child, while goddess Hathor looking tenderly and holding her breast. The two suckling goddesses taking their usual iconography as cow-headed women with a sun disc between two feathers.
The divine child is nude and has a side hair lock. The lion couches here giving a symbolic protection to the child against any evil souls. Therefore, they are decorated alternatively with the protective goddess of birth Taweret, who is leaning on the sign of protection. Below this triple smaller suckling scene representing a human figure kneeling under a cow and suckling from its udder.

---

[1]***PM*** **VI**, P. 104 (10)-(16).
[2] Denderah is located on the western bank of the Nile about 5 km north-west of Qena city. It has one of the most magnificent temples that were dedicated to goddess Hathor, goddess of love, beauty and maternity. The construction of the temple began in the 6th dynasty, while the present temple dates back to the Greco-Roman period (from Ptolemy XII till the roman emperor Trajan). عبد الرحمن علي، ***Lǯƚ ǽŽ 5lِ ƌ ƞŽ LƧ Fl ƌ ƺŽ Ǘ ǿŽ***، ***LǯǗ! ƵŽ***، ج 1، القاهرة 2009، ص 280.

The text by Hesat:

ḏd mdw in sḫ3t-ḥr ink Mwt Rʿ s.ʿnḫ ntrw idt mnʿty ṯ

Spoken words by Sekhet-Hor, I am the mother, the sun, which lets the gods live, she is the suckling cow.

The speech by Hesat:

ḏd mdw in ḥst ink mnʿt nfrt rnnt ḫrd. ṯ

Spoken words by Hesat, I am the good wet-nurse, who nurses her child.

The words by Hathor:

ḏd mdw in ḥt-ḥr nbt iwnt ir Rʿ nb(t) pt ḥḳ3t ntrw nb

Spoken words by Hathor, mistress of Iwnyt (Dendereh), the eye of Ra, mistress of the sky, the mistress of all gods.

Scene 46:

Location:

The fourth scene of the second register of the corridor in the Birth house (Mammisis) of Edfu temple[1]. (Fig. 46)



Fig. 46

After E. Chassinat, "Le Mammisis d'Edfu", ***MIFAO 16***, Le Caire, 1910-1939, pl.3.

Description:

King Ptolemy VII holding two sistra and shaking them in front the seven Hathors[2], who are suckling the divine child.

They are represented sitting on thrones, taking the same form of Hathor, wearing simple long dresses. As mother goddesses, they were responsible for protecting the new child after his birth. Hence their role was so limited only for the birth, suckling, and prediction of the destiny of the new baby.

The accompanying text describing each one of them as[3]:

Mnˁt 3ḫt šdi ḫ̱rd. ṯ

The perfect wet-nurse, who suckles her child.

---

[1]***PM* VI**, P. 174 (87)-(90).

[2]They were seven forms of goddess Hathor; they were firstly appeared in the Middle Kingdom in the Coffin Texts (CT. I, 359) and they became famous during the Greco-Roman Times, their number was always increased to be twelve or eighteen. They were in charge of giving Hathor pleasure and joy. For the common people, they were responsible of giving them protection and the good future to their new babies. W. Helck. "Hathoren Sieben" in ***LÄ II***, p. 1033.

[3]منى النادي، "[illegible]" ، (رسالة دكتوراة غير منشورة ، جامعة القاهرة، 2006)، ص. 264.

Scene 47:

Location:

It was originally found in ancient Alexandria and its present location now is in Allard Pierson Museum of Amsterdam with inventory number[1]: APM 7766. (Fig. 47)

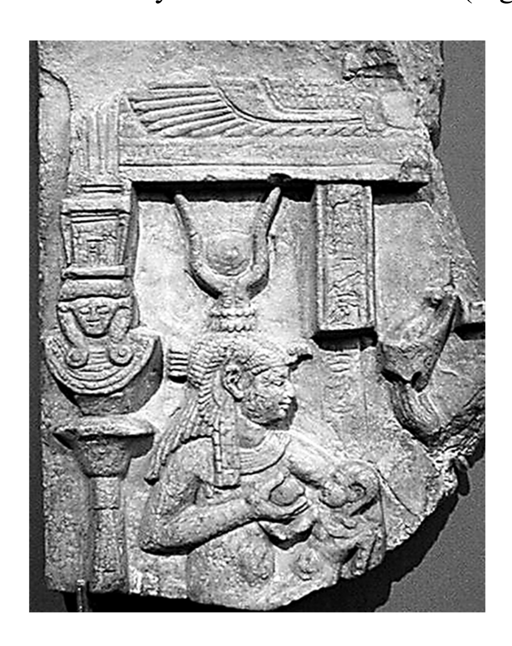


Fig. 47

After V. Tran Tam Tinh, "Isis Lactans", ***EPRO 37***, Leiden, 1973, pl. IX, Fig. 14.

Description:

It is a high relief rectangular marble fragment. Goddess Isis is displayed suckling Harpocrates. She is seated inside a small sanctuary with an architrave over a Hathoric-papyri column. She wears a collar and a long wig, with a vulture head dress adorned with a row of serpents supports the cow's horns and sun disk. She is dressed in a long garment and wears a necklace.

Harpocrates is portrayed nude with the side lock and a necklace. Isis faces right, supporting Harpocrates with her left hand and holding her breast towards him with her right hand.

On the right hand side, there is a palm hand offers a double Crown. The architrave above Isis is decorated with the usual winged sun disk and two uraei. Above Harpocrates's head, a vertical line of text is incised and it is as follow:



ḏd mdw in Ꞽst wrt mwt nṯr Ꞽst spty iḥt nbt ḥꜥw

Spoken words by Isis the Great, the god'smother; Isis, the two lips, the cow, lady of abundance[2].

---

[1] F.W. von Bissing, "Ägyptische Kultbilder der Ptolemäer und Römerzeit", ***AcOr (L) 34***, Leyden, 1936, p. 8.

[2] V. Tran Tam Tinh, "Isis Lactans", ***EPRO 37***, Leiden, 1973, p.16-17.

Scene 48:

Location:

A dedication Stela of Queen Cleopatra VII, its present location now is in the Egyptian department of the Louvre Museum with inventory number[1]: E27113. (Fig. 48)



Fig. 48
After Lawrence M. Berman, ***Pharaohs: Treasures of Egyptian Art from the Louvre***, Oxford, 1996, p.91.

Description:

A limestone stele dating back to 51 B.C, the first year of the reign of queen Cleopatra's VII era. As a rule, the stela is decorated with the protective winged solar disk. In the middle the queen is depicted offering two vessels to goddess Isis[2], who is nursing her infant Horus.
As a female pharaoh, Queen Cleopatra[3] imitated Queen Hatshepsut in taking the male appearance, the double crown as well as the short kilt.

---

[1]L. Berman, ***Pharaohs: Treasures of Egyptian Art from the Louvre***, Oxford, 1996, p.91.
[2]Goddess Isis was the most famous Egyptian goddess; she was connected with her legendary husband Osiris in a great legend as a goddess of magic. She was always a symbol of the throne as well as the royal and loyal wife. In the Greco-Roman Period, she was totally associated with Hathor and her cult became a wide spread cult in the Roman Empire. See M. Lurker ***Op.cit***, p.90.
[3]Cleopatra VII was the elder daughter of king Ptolemy XII (Neos Dionysus), she had a conflict between her brother for the throne and defeated him by the aid of Caesar, who married her and after his death she fell in love with his assistant Mark Antoine, she was commit suicide after her defeat in Actium battle in 30 B.C.

Under the scene, there are about seven lines of Greek inscriptions, commemorating the dedication of the queen.
According to the text, this stele was commissioned in honour of Cleopatra by the administrator Onnophris, who was the high priest and the responsible one of the temple of goddess Isis; he mentioned the title of the queen as "The Goddess Queen Cleopatra, the beloved of her father[1]".
Although, Cleopatra was ruling with her brother during the time of sculpturing this stela, the name of Ptolemy XIII was neglected.
The stela was firstly discovered in El-Faiyum[2] and today it is one of our treasures in the Egyptian department of the Louvre museum.

---

[1] مانفريد كلاوس، [illegible]، الهيئة المصرية العامة للكتاب، القاهرة، 2008. ص36-37.

[2] It is located in the southern western side of Cairo, it was a part of the 20th Provence of Upper Egypt and during the reign of Ptolemy II, it became an independent region, with the name Arsenoui. عبد الحليم نور الدين، [illegible]، [illegible]، ص 137.

Scene 49:

Location:

The east wall of the northern chapel of El-Qala temple[1]. (Fig. 49)

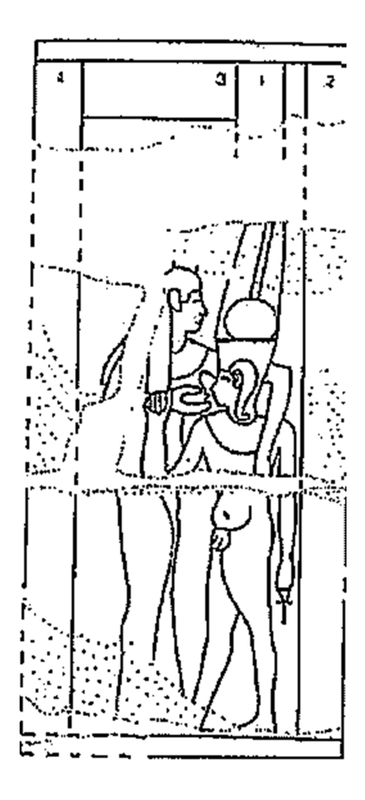


Fig. 49

After C. Traaunecker, ***Le Temple d'el-Qal'a: Relevés des Scèneset des Textes***, Tome I, Le Caire, 1990, pl. 43.

Description:

The scene is unfinished with blank columns for the hieroglyphic texts. Goddess Isis is depicted suckling god Hr-wja, who was one of the several counterparts of Horus the Child, the Greco-Roman artist features are very clear in representing the child.

He is pictured nude, wearing a composed crown of two feathers and a solar disc over the side hair lock, his belly is protruding and holds the sign of life. The goddess taking the repeated suckling position, her hand that gives the breast to the child is little bit bigger.

By the way, the child god Hr-wja was worshipped in this temple as son of Osiris and Isis[2].

[1]It is located in the north-east of Qift village in Qena governorate. It was erected and decorated during the roman period in the era of the roman emperors Tiberius and Claudius for the cult of Isis. C. Traunecker, "El-Qala "in ***LÄ* V**, pp. 38-40.

[2]C. Traunecker, "Lessons from Upper Egyptian Temple of El-Qala" in ***New Discoveries & Recent Research***, The British Museum, London, 1997, p.171.

2.2. The Individual Suckling Scenes of the Common People

This section will display the suckling scenes of the common people in ancient Egypt and it is categorized to four points, first scenes depicting individual suckling from the Old Kingdom, second scenes depicting individual suckling from the Middle Kingdom, third scenes depicting individual suckling from the New Kingdom and finally, scenes depicting individual suckling from the Late Period. Those scenes are the reliefs on the walls of tombs and ostraca in Museums.

2 .2 .1. Individual Scenes from the Old Kingdom:

Scene 50:

Location:

The third register of the western wall of the entrance in the north side of the vestibule[1], tomb of Nianchchnum and Chnumhotep[2], Saqqara. (Fig. 50)

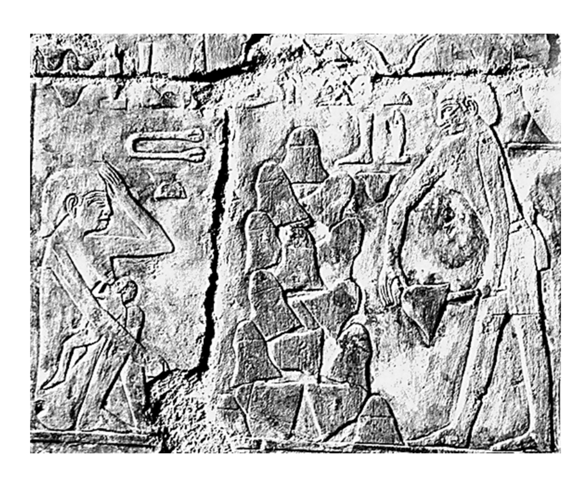


Fig. 50

After A. Moussa & H. Altenmüller, ***Das Grab des Nianchchnum und Chnumhotep***, Mainz, 1977, Tafel 26a.

Description:

This is the first daily life scene-representing suckling of the private people. There is a poor mother squatting in front of an oven contains fifteen conical moulds for bread. She is depicted with nude breast holding a small infant on her lap, she is suckling the child and putting her hand over her forehead[3], she might wipe sweat from her forehead, or she could protect her face from the glow of the oven. The child is depicted raising its little right arm to catch her right breast. In front of her a heap of conical models for doing well the bread[4].

---

[1] ***PM III***, part 2, p. 642 (6).

[2] *nʿnḫ – ẖnm* & *ẖnm – ḥtp* they were royal servants during the 5th dynasty. The main titles, they had shared were: *imy-r irw ʿnt pr-ʿ3* overseer of the manicurists of the great house "and *ḥm – nṯr Rʿ m šspw ib –Rʿ* "priest of Ra in the sun temple of Niuserra". They shared the tomb, which was discovered in 1964 by the archaeologist Mounir Basta, under the ramp of the funerary complex of king Unas. ***PM III***, part 2, p. 641 ; M. Rice, ***Who's who in Ancient Egypt***, London, 1999, p.98.

[3] H. G. Fischer, ***Egyptian Women of the Old Kingdom***, second Ed, The Metropolitan Museum of Art, New York, 2000, p.9.

[4] ايمان المهدي، [illegible]، سلسلة تاريخ المصريين، الهيئة المصرية العامة للكتاب، القاهرة، 2009، ص141.

Putting her hand over her forehead[1], she might wipe sweat from her forehead, or she could protect her face from the glow of the oven. The child is depicted raising its little right arm to catch her right breast. In front of her a heap of conical models for doing well the bread[2]. There is a man holding a stick to carry the hot conic moulds.
A brief hierologic phrase is written:

Ḳri bḏꜣw ḥṯt

Heating the Bḏꜣ mould (for) the ḥṯt bread.

wpḏt bḏꜣ
Checking the Bḏꜣ mould[3].

---

[1] H. G. Fischer, ***Egyptian Women of the Old Kingdom***, second Ed, The Metropolitan Museum of Art, New York, 2000, p.9.
[2] This is the second indirect method for producing bread by using the conic containers *bḏꜣ* , the ancient Egyptian used to make those moulds of pottery, then they used to be accumulated over an oven and after a period of time the pour the dough of the bread in them. ايمان المهدي، ***FʒlʃŒi ä ع Lʄ2b.ǝi***، سلسلة تاريخ المصريين، الهيئة المصرية العامة للكتاب، القاهرة، 2009، ص141.
[3] A. Moussa & H. Altenmüller, ***Das Grab des Nianchchnum und Chnumhotep***, Mainz, 1977, p.68.

Scene 51:

Location:

The west wall of the pillared hall in the tomb of Kagemni[1]. (Fig. 51)

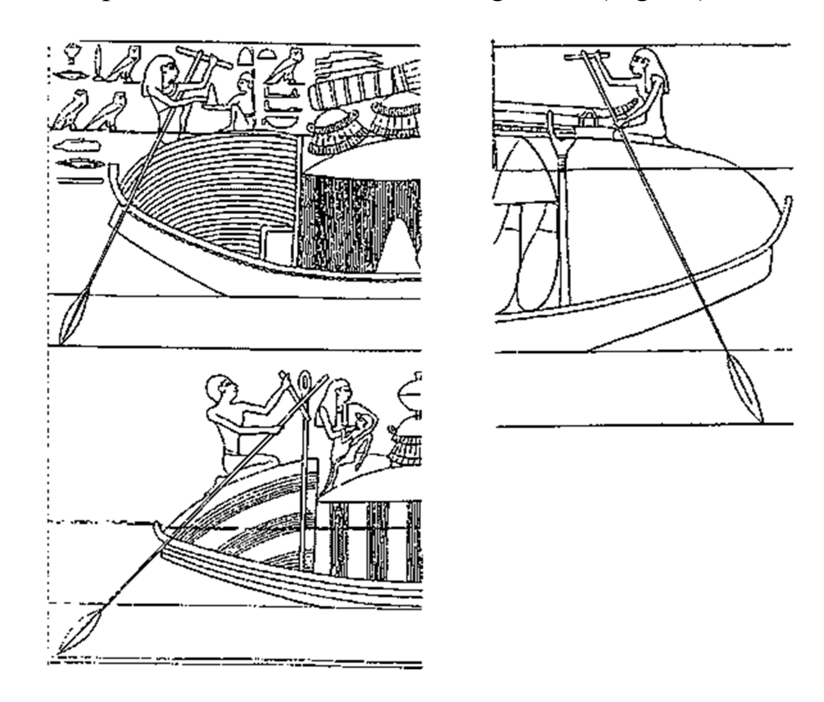


Fig. 51

After H. G. Fischer, ***Egyptian Women of the Old Kingdom***, New York, 2000, p.38, Fig. 28.

Description:

The suckling scene here is a small part of the whole scene. In the upper part of the scene, it shows two women using the steering oar of a cargo ship full of knives, bundle of reeds, vessels and baskets. A woman is being offered bread by child squats in front of her[2]. In the register below, a scene shows a sailor man seated on a stern; he is rowing with a very long oar, in front of him a minor female figure of a woman adopting her child. She is depicted with a long hair, sitting and posing her face to the left. She is probably the same previous woman and in order to suckle a child, she gave the oar of the ship to this man. The infant is lying on her lap and holds her hand.

---

[1] *k3-gm-n-Ỉ* Kagemni and also called *mmỉ* Memi was one of the famous courtiers in the sixth dynasty, he had some venereal titles *t3ty-s3b-ṯ3ty* Chief Justice and Vizier, *ỉmy-r3 prwy ḥḏ* Overseer of the two Treasuries, *ḫrp-ḥwt nt ḥḏt* Director of the Mansions of the White & Red Crowns. His tomb is located to the north of the pyramid of king Teti, and to the northeast of the step pyramid of Djoser. ***PM III***, part 2, p. 521.

[2] H. G. Fischer, ***Egyptian Women of the Old Kingdom***, New York, 2000, p.38.

2 .2 .2. Individual Scenes from the Middle Kingdom:

Scene 52:

Location:

In the third register in the left side of the south wall of the western-end[1] in the main chamber of Baqet III's Tomb[2], in Beni Hassan[3]. (Fig. 52)

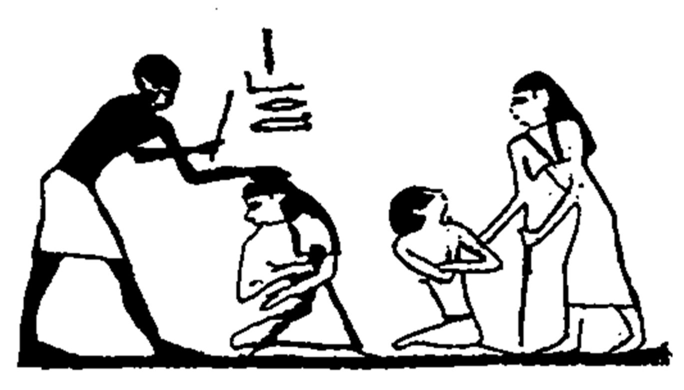


Fig. 52

After P. E. Newberry, ***Beni Hasan II***, London, 1893, p.48, pl. VII.

Description:

This scene is considered to be the most extraordinary representation, that depicting the act of the human suckling under the different circumstances, this representation is a part of a detailed administrative tusk of recording taxes and caning the defaulters in the presence of the governor of the nome Baqet. The mother here is being punished by someone hits her with a thin stick, as a result of being defaulter[4] and simultaneously carrying out her natural maternal duty, she is depicted in squatting position and embracing an infant with her two arms, behind her there is a handcuffed man, being helped by another woman to stand up.
The artist succeeded in representing the strong endurance of the mother, who is hugging and feeding her baby tenderly regardless of her painful punishment.
Above the mother there is a hieroglyphic word:

ꜥḥꜥ r ṯ

Stand up[5] against you.

---

[1]***PM IV***, p. 154 (15)-(20).
[2]It is tomb n.15, the owner of the tomb was the governor of the province during the 11th dynasty
Baqet III, who had several titles such as: the treasurer of the king of Lower Egypt, the only confidential friend of the king and the true royal acquaintance. Newberry, ***BeniHasan***, part II, p. 43.
[3] It is located about 23 km north of Meniya governorate, on the eastern bank of the Nile, it was the 16thnome of Upper Egypt and it contains 39 tombs for the high officials, who ruled the region during the old and middle kingdoms. Ian Shaw, ***The British Museum Dictionary of Ancient Egypt***, p. 52; عبد الحليم نور الدين، مواقع ومتاحف الآثار المصرية، ص 173.
[4]Abir M.Zakarya,"***Motherhood in Ancient Egypt***" (M.A., Faculty of Tourism and Hotels, Alexandria University, 1996), p. 123.
[5]***WbI***, p. 218; R. Faulkner, ***A Concise Dictionary of Middle Egyptian***, p. 47.

Scene 53:

Location:
In the lower left part of the south wall, the eastern half[1] in the main chamber of Khety's Tomb[2], in Beni Hassan. (Fig. 53)

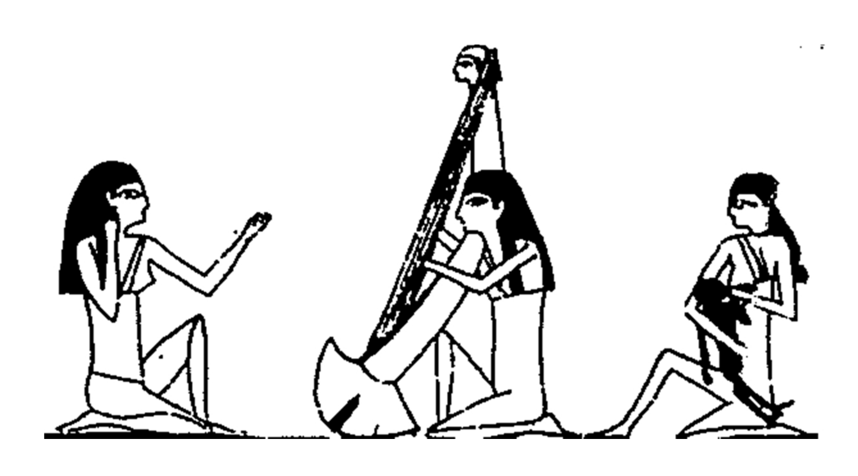


Fig. 53
After P. E. Newberry, ***Ibid***, p.60, pl. XVI.

Description:
Another scene of suckling but in happy and joyful condition, here three women are depicted wearing tight dresses with straps and sitting on one leg and bending the other, they are probably servants in the house of Khety, the first woman is singing on the musical playing of the second one, who is playing on a harp ended with a human head from the top as a decorative element, the third woman is supposed to be a wet nurse[3] and not the mistress, she is embracing a male child with the left arm, while raising her breast with the right one. Playing music could be a kind of amusement for the suckling mother and the infant as well. It is worth mentioning that several mothers used to suckle their babies, while singing or listening to music in order to make a tender atmosphere for them as well as the infants.

[1]***PM IV***, p. 157 (15)-(16) 3 lower.
[2]It is tomb n.17, which was dug by the governor of the province Khety, who was the son of Baqet and inherited his position and epithets during the 11th dynasty. Newberry, ***Beni Hasan***, part II, p. 53.
[3]Newberry, op.cit, p. 60.

2 .2 .3. Individual Scenes from the New Kingdom:

Scene 54:

Location:

On the right wall of the hall of Amenkhaemweset's tomb at Dra Abu-Elnaga[1]. (Fig. 54)



Fig. 54

After Lise Manniche, ***Lost Tombs: A Study of Certain Eighteenth Dynasty Monuments in the Theban Necropolis***, London, 1988, p.266, pl.4, Fig.8.

Description:

This tomb was very small and totally destroyed and only this wall was copied and described. Originally, the scene represented the deceased and his wife in front of nine wet nurses suckling children. Here three women are depicted sitting on stools alternating with cushions, two of them nursing an infant, holding a small plate with some fruits, while the third one suckling her infant. The three women taking the same squatting position and wearing a wreath with three discs and a frontal lotus flower over their heads.

By the way, all the nine women or at least one of them was a wet nurse for the children and not a mother as the hieroglyphic word *mnꜥt* [hieroglyphs] , meaning "nurse" was occurred on the wall[2].

By the scrutiny of the scene, it seems that it is not just one child; the child in the middle might seem to be a girl with cropped hair. As for the child to the right, suckling from the breast of the last woman, is clearly a boy, he has a side lock and a small diadem.

[1]It is the Theban tomb A11 which is located near TT 161 under the ruined pyramid with a large arch. It was a tomb of an unknown person called [hieroglyphs] *Ỉmn- ḫꜥ- m- Wꜣst* , according to Champollion and Porter & Moss, who also dated it back to the 18th dynasty. ***PM I***, p. 188; Lise Manniche, ***Lost Tombs***, London, 1988, p.51.

[2] L. Manniche, ***Ibid.***, pp.51-52.

Scene 55:

Location:

The upper part of the stela of Pen-Amen E 3447, exhibited now in the Louvre Museum[1]. (Fig. 55)



Fig. 55

After M. Bernard Bruyère, " Un Fragment de Fresque de Deir El-Médineh", ***BIFAO 22***, 1923, p.126, Fig.3.

Description:

The upper arched part of the stela is decorated with the protective depiction of sign *šn* between the two Wedjat eyes. The deceased is seated on a throne holding small thing in his hand and smelling the lotus flower, which is presented to him by his son.

In front of him, a woman sitting on her feet suckling a child; she is wearing a concave container of perfume and binding a strip around her head. She is giving her left breast to the child by one hand and encircling the other one around him. She was perhaps making cosmetics as her mirror and flask of Kohl are represented beside her[2].

The text of Pen-Amen:

Wsr ḫr-ḥb (ḏsr k3 Rʿ) pn-imn

Osiris, the lector of Amenhotep I (the sacred one with the shape of Ra) Pen-Amen.

The text above the nursing woman:

s3 ṯ ḫry-ḥb pn-imn mnʿt tw srs

Her son the lector Pen-Amen, wet-nurse is awake.

---

[1] Pen-Amen was the lector priest of king Amenhotep I during the 18th dynasty. M. B. Bruyère, " Un Fragment de Fresque de Deir El-Médineh", ***BIFAO 22***, 1923, p.126.

[2] B. Bruyère, ***Ibid***., p.126.

Scene 56:

Location:
The 3rd lower register of the northern wall on the right side of the transverse chamber[1], in TT69, the tomb of Menna[2], at Sheikh Abd el-Qurna. (Fig. 56)



Fig. 56

After A. K. Capel & G. E. Markoe, ***Mistress of the House, Mistress of Heaven: Women in Ancient Egypt***, Hudson Hills Press, New York, 1996, p.16, Fig.7.

Description:
It is a small figure in a complete representation of harvest, when every able-bodied person, even suckling mothers used to participate[3]. The relief is intact and well-coloured. It shows a brownish-colour skin woman sits on a low stool under the shade of a carob tree, fig tree or may be an acacia. She is suckling and cradling a child, secured to her chest by a large support consisting of strips of white garment which wrap around her upper torso.
The child raises a hand to its mother's hair (or perhaps this is a wet nurse). A bowl full of fruit rests near her feet, she is putting her hand on this bowl to pick one of those fruits but it is difficult to identify this fruit that could be mostly fig. The colours are still fresh and bright. The suckling attitude here is unfamiliar; the mother doesn't encircling her arm around the child's neck as usual. Moreover, the child is taking an opposite position to that of the suckling mother.

---

[1]***PM I***, pp. 134-135 (2).

[2] [hieroglyphs] *Mn-nꜣ* he was one of the agricultural officials in the court of king Thutmosis IV during the 18th dynasty, his main title [hieroglyphs] *sš ꜣḥwt n nb tꜣwy n šmꜥ mḥw* , Scribe of the Fields of the Lord of the Two Lands of Upper & Lower Egypt. Thus he was in charge of accounting and controlling the royal herds and the agricultural estates of the king. His tomb at the hills of Sheikh Abd el-Qurna (TT69) is distinguished with its well-coloured scenes of harvest and hunting in the marshes.

[3] Catharine H. Roehrig, "*Women's Work: Some Occupations of non-royal women as depicted in Ancient Egyptian Art*", in ***Mistress of the House, Mistress of Heaven: Women in Ancient Egypt***, Hudson Hills Press, New York, 1996, p.16.

Scene 57:

Location:

A limestone trail piece of a sculptor was found in El-Amarna and now it is shown in the British Museum with number EA15973[1]. (Fig. 57)



Fig. 57

After Pierre Gilbert, ***Méditerranée Antique et Humanisme dans l'Art*** , Liege: Desoer, 1967, p.109, fig. 45.

Description:

The history of this relief is dating back to the 18th dynasty and according to its artistic features and style it is dating back to the era of King Akhenaton or his successor Smenkhkare. The condition of the relief which was probably a trail piece is fair and incomplete. The relief is 7.42 cm in length, 7.22 cm wide and 1.41 cm in thickness.

This relief is executed on a roughly square piece of limestone decorated on one side with a sunken relief representation of a squatting woman suckling a child[2].

She is pictured pitting the child in her lap, with a band around her hair, raising her hand to approach her breast to the nude child, who holds her arm with his little hand.

There isn't any hint about the identification of the nursing mother or the baby. She may be a royal wet nurse for one of Akhenaton's daughters.

---

[1] ***PM IV***, p. 234.

[2] Pierre Gilbert, ***Méditerranée Antique et Humanisme dans l'Art***, Liege: Desoer, 1967, p.110.

Scene 58:

Location:

The middle register of the A wall of room Y (Gamma Room[1]) in the royal tomb of Akhenaton in Tall El-Amarna[2]. (Fig. 58)

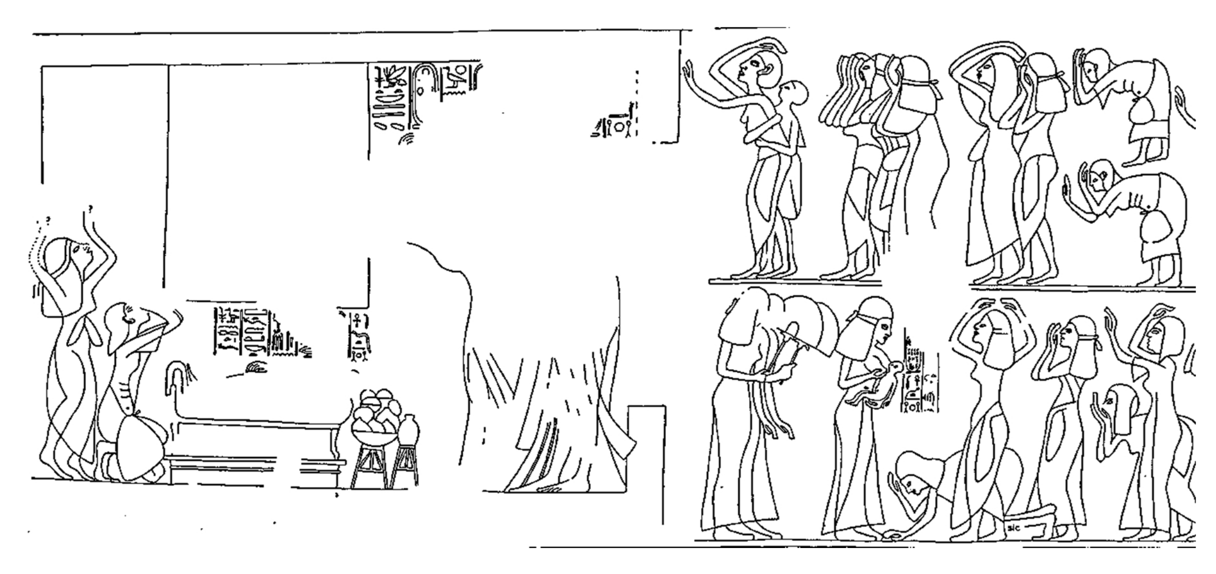


Fig. 58

After Geoffrey T. Martin, ***The Royal Tomb at El-***Amarna, Part VII, Vol. II, London, 1989, p.43, fig. 8

Description:

The suckling scene here is a part of a complete funerary scene for a royal infant, who is probably one of the royal daughters of King Akhnaten, the dead princess was died very young as usual in ancient Egypt[3].

The deseaced was called Meketaton and she was the second daughter of Akhnaton and Nefertity, is lying on a bed. On the right side of the damaged scene, we can see the royal parents are standing at the head end of the bier in a mourning attitude to the death of their daughter. In front of them two nonroyal servants are lamenting also[4].

To the left, the suckling relief represents princess Meritaton[5], daughter of Akhenaton being suckled by her royal wet-nurse and behind them two female attendants carrying fans[6].

---

[1]***PM IV***, p. 236 (12-13).

[2] It is situated about 280 km south of Cairo in El-Menia Governorate, it was established by Akhenaton to be the centre of his new cult and a new alternative capital of Egypt.

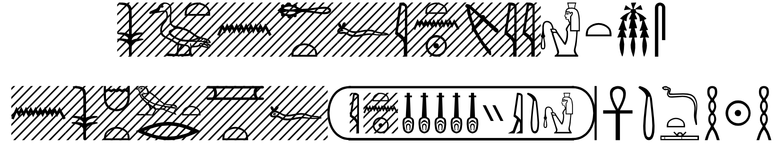
[3] A large number of the newborn children died to infection and disease. There was a high rate of infant mortality, one death out of two or three births, but the number of children born to a family on average were four to six, some even having ten to fifteen.

[4] Jacobus van Dijk, "The Death of Meketaton", in: ***Peter Brand and Louise Cooper (ed.), Causing His Name to Live: Studies in Egyptian Epigraphy and History in Memory of William J. Murnane. Culture & History of the Ancient Near East,*** 37 (Leiden/Boston, 2009), pp83–88.

[5]In some other sources the name is Meketaten, there is no accurate opinion about the original name because the text which certainly identified the child princess has chiselled out. G. T. Martin, ***The Royal Tomb at El-Amarna***, Vol. II, London, 1989, p.44.

[6]Florence Maruéjol, "La Nourrice: Un Thème Iconographique", ***ASAE*** **LXIX**, Le Caire, 1987, p.315.

Further to the right are some mourners; one of them is bowing and the other one raising her hands in expressive attitude of grief. The wet nurse wears a long clear loose garment and giving her nude breast to the infant princess. Her hair style is very simple; it is a long and flowing hair with a band in the middle.
Behind the infant princess are two columns of hieroglyphic text, unfortunately mutilated:



s3t-nsw n ẖt.f mryt itn ms n ḥmt-nswt-wrt mrt.f (nfr-nfrw-itn, nfrt -itti) ʿnḫ ty ḏt nḥḥ

Born of the king's daughter, of his body, beloved of Aten, born of the great royal wife, his beloved, Nefernefruaten Nefertiti, may she live for ever and erernally[1].

By the way, the text is almost damaged and Bouriant made a restoration of This inscription[2].

[1] U. Bouriant, G. Legrain, G. Jéquier, "Monuments pour server au Culte d'Atonou en Egypte", ***MIFAO 8***, Le Caire, 1903, pp. 21-22.
[2] G. T. Martin, ***OP.cit.***, p.44.

Scene 59:

Location:

A little broken painted sketch of a limestone ostracon was taken from Deir El-Medina and now it is in the Louvre Museum[1] N. 43366. (Fig. 59)



Fig. 59

After J. Vandier D' Abbadie, ***Catalogue Des Ostraca Figurés de Deir El Médineh (N 2256 À 2722)***, Le Caire, 1937, Pl.LII, 2347.

Description:

These kinds of sketches used to be an artistic guideline for either wall painting or sculpture and they dating back to the 19th -20th dynasties. The relief here depicts a young woman sitting on a stool inside a decorated bower with plants. She is suckling an infant; she is raising one leg in order to support the child, who is sitting on her lap. In front of the nursing mother, her maidservant is proffering a mirror and a cylinder container for Kohl.

Both the figures of the suckling mother and her maidservant have a yellow colour skin, while the infant is pictured with a brown colour as a sign of his male gender and the general guidelines of the figures are red.

The ancient Egyptian women used to suckle their newborn babies in nursery that was known as the week Arbour[2]. It was a small shrine with columns made of papyrus and a roof made of mat, flowers and garlands. This week bower the woman stopped during the birth and the first few weeks after that, because during this time, she was considered unclean and should not soil the House. Only the midwife and other assistants were present for the birth, even priests were allowed to be there.

---

[1] J. Vandier D' Abbadie, ***Catalogue Des Ostraca Figurés de Deir El Médineh*** (N 2256 À 2722), Le Caire, 1937, p.72, 2347.

[2] Emma Brunner-Traut, "Die Wochenlaube" in ***MIO III***, Berlin, 1955, p.11.

Scene 60:

Location:

A painted sketch of a limestone ostracon was found in Deir El-Medina and now it is in the British Museum[1] EA 8506. (Fig. 60)



Fig. 60

After Emma Brunner-Traut, "Die Wochenlaube" in ***MIO III***, Berlin, 1955, p.14, Abb. 4.

Description:

It is very similar to the previous mentioned ostracon. By the way most of the Theban ostraca from Thebes come from the town where the workers in the Valley of Kings settled. They show spontaneous, artistic experiments, and first drafts of decorations to be executed on the walls of tombs.

The upper register of this ostracon shows a young woman sitting on a cut date palm trunk inside a vine-covered bower suckling an infant; she is raising one leg on a pillow and supporting the child on the tight of this leg. Her hair tied atop her head, she appears to be nude except for a cloak or a sling to carry the child, elaborate sandals, jewelers, and a belt. Her cushioned stool is distinctive in shape. The fragmentary servant figure below, whose earring and partly shaven hairstyle suggest that she has Nubian roots, she is holding a mirror and a tubular container for kohl. The lavish toilet of the suckling mother and the presence of her servant give a remarkable indication of her noble and elite descendants[2].

---

[1] ***Ibid***, p.13.

[2] Gay Robins, ***Women in Ancient Egypt***, British Museum Press, London, 1996, p.90.

Scene 61:

Location:

A drawn sketch with ink on a small ostracon also was in Deir El-Medina and now it is in the French Institute of oriental Antiquities IFAO[1] n.inv.3787. (Fig. 61)



Fig. 61

عن عبد العزيز صالح، [illegible]، الهيئة المصرية العامة للكتاب، القاهرة، 1988، ص 159، شكل (15).

Description:

This relief dates back to the Ramesside period (1305-1080 B.C), it shows an elite woman sitting on a stool padded with a pillow, inside a verdant place, suckling her baby, who is lying on her thigh; she gives him her breast with her left hand, while supports his back by her right hand[2]. She has a thin body, a thick curled hair and she wears a long transparent garment. Two maidservants are depicted accompanying her; one of the holding a mirror, she could apply cosmetics to the nursing mother, the second one is Negro, she is pictured in a lower scale under the feet of the elite lady, she is making a massage for her mistress by rubbing her feet with an ointment in a small vessel.
The scene has some much-erased hieroglyphic signs listed in vertical lines between the wife and the servant *nfr nṯry,* which could be probably the name of this noble woman.
To the right there is a male servant is depicted with little shaved head in running attitude and putting his hand on his head, as if he remembered something suddenly.
In order to have an integral entertainment, a baboon as a domesticated animal is found behind her stool to amuse her in anytime[3].
There is no doubt that all those means of entertaining would facilitate and improving the suckling task of the elite woman.

---

[1] Vandier D' Abbadie, ***Catalogue Des Ostraca Figurés de Deir El Médineh*** (N 2734 À 3053), Le Caire, 1959, p.178, 2858.

[2] أمال بيومي مهران، "[illegible]"، (رسالة ماجستير غير منشورة، جامعة الأسكندرية، 1992)، ص232.

[3] وليم هـ. بيك، [illegible]، ترجمة :مختار السويفي، القاهرة، 1987، صورة 13.

Scene 62:

Location:

Its original place was Deir El-Medina, and now it is a part of The Swedish Museum of Mediterranean & Near Eastern Antiquities of Stockholm, with inventory number: MM 14005. (Fig. 62)



Fig. 62

After G. Pinch, "Childbirth & Female Figurines at Deir el-Medina & el-Amarna" in ***Or 52***, Rome, 1983, Pl. V.

Description:

The scene is executed as an Artist's sketch ostracon, it is rough and fragmentary repaired. It is almost dating back to the last of the 19th dynasty or even later. Major R.G. Gayer-Anderson dedicated it to The Swedish Museum in 1935[1].

It was once broken in half and repaired. The relief of the ostracon shows a seated woman, facing right. She is sitting on a couch supported by Bes shapes[2], which stands on a base line. The couch has four parallel rows of several ornamental patterns. The nursing woman wears a semi-transparent, wide garment, a necklace and a large wig with a headband tied in a bow, above her head is an aromatic ointment cone, which is also decorated with a band, on her head. Her earrings are disc-shaped. On her lap is a child which the woman is breast feeding, the child is also wearing a collar.

To the left is a mirror with a long handle and a vessel for cosmetics. In the upper right hand corner is a garland, very similar in design to a collar. From it hangs heart-shaped leafs[3].

---

[1] Anthea Page, ***Ancient Egyptian Figured Ostraca in the Petrie Collection***, Warminster, 1983, no.79.

[2] The ancient Egyptian god Bes [hieroglyphs] *bs* was the protector of women during pregnancy and confinement, in addition to his role as a divine guard for newborn children. He also was a god responsible for protecting sleepers.

[3] G. Pinch, "Childbirth and Female Figurines at Deir el-Medina" in ***Or 52***, Rome, 1983, pp 406-408.

2 .2 .4. Individual Scenes from the Late Period:

Scene 63:

Location:
A limestone wall piece[1] was originally cut from the tomb of Mentuemhat[2] (TT 34) and now in the Brooklyn Museum. Charles Edwin Wilbour Fund. 48.74. (Fig. 63)



Fig. 63
After J. D. Cooney, "Three Early Saïte Tomb Reliefs" in ***JNES 9***, Chicago, 1950, Pl XIV.

Description:
The fragment that is about 23, 9 x 28, 7 cm, bears two bas-reliefs. The upper one of them is half-damaged; only the legs of the figures are visible, it could be a depiction of two female figures; one of them is pulling out a thorn from another's foot.
The lower scene, which is more complete and intact, represents a woman with a baby sit on a chair in an orchard between two branched trees. She is suckling her child wrapped tightly in a sling worn across her right shoulder[3].

---

[1] It is one of eight pieces were cut from this tomb and they are displayed now in the Brooklyn. ***PM I***, Part I, p.60.

[2] Mentuemhat *Mnṯw- m- ḥ3t* "Montu in the forefront", he was a noble courtier in the 25th dynasty during the late period. He has the title "The Fourth Prophet of Amun in Thebes" during the era of King Taharqa. Moreover, he was effectively Mayer of Thebes. He established a very immense tomb at Deir El-Bahari at the preceding area of the funerary temple of Hatshepsut.

[3] The ancient Egyptian women used to tie up their children with shawls or pieces of their clothes, while the foreign women such as: Syrians, Libyans and Nubians, used to carry their infants in baskets.
أمال بيومي مهران، " **مركز المراة في الاسرة** "، ص 233; Steffen Wenig, ***Die Frau im Alten Ägypten***, Leipzig, 1967, p.29.

The little baby is portrayed disproportionately big, he has the side lock hair and raising his hand to touch his mother's hair, while she is selecting and picking figs from a plate on a table. The suckling mother has a long soft hair surrounded with a band; her legs are crossed at the ankles with a sense of relaxation[1].
It is worth mentioning that the relief and the upper fragmentary one were copied from the 18th dynasty tomb of Menna[2] (TT 69), where a woman under a tree also appears as a minor image in the harvest scene[3].
This relief is an important document that gives a hint to examine in detail the sources of the Saite artist and to study his method of composition[4].

[1] By the way, this attitude is uncommon in the ancient Egyptian art; it might be a new artist modification for this Saite period. Anne K. Capel, "*Motherhood*", in ***Mistress of the House, Mistress of Heaven: Women in Ancient Egypt***, New York, 1996, p.59.
[2] See p.100, fig. 59.
[3] W. Stevenson Smith, ***The Art and Architecture of Ancient Egypt***, 3rd ed, Yale University Press, 1998, p.242.
[4] J. D. Cooney, "Three Early Saïte Tomb Reliefs" in ***JNES 9***, Chicago, 1950, p.194; S. Wenig, ***Op.cit***, p.53, n.95.

CHAPTER THREE

Scenes In The Animal World

3. 1. Suckling Scenes of Cattle.

3. 2. Suckling Scenes of Dogs & Gazelles

3. 1. Suckling Scenes of Cattle

This section will show the suckling scenes of cows, goats and gazelles, which were very close for the ancient Egyptian as domesticated animals. It is divided into five points, first scenes from the Old Kingdom, second scenes from the First Intermediate Period, third scenes from the Middle Kingdom, fourth scenes from the New Kingdom and finally, scenes from the Greco-Roman Period. These scenes are the reliefs on the walls of tombs that are presented from Giza, Saqqara, Beni Hassan, Tuna El-Gabal, El-Bersheh and Meir.

3 .1 .1. Reliefs from the Old Kingdom:

Scene 64:

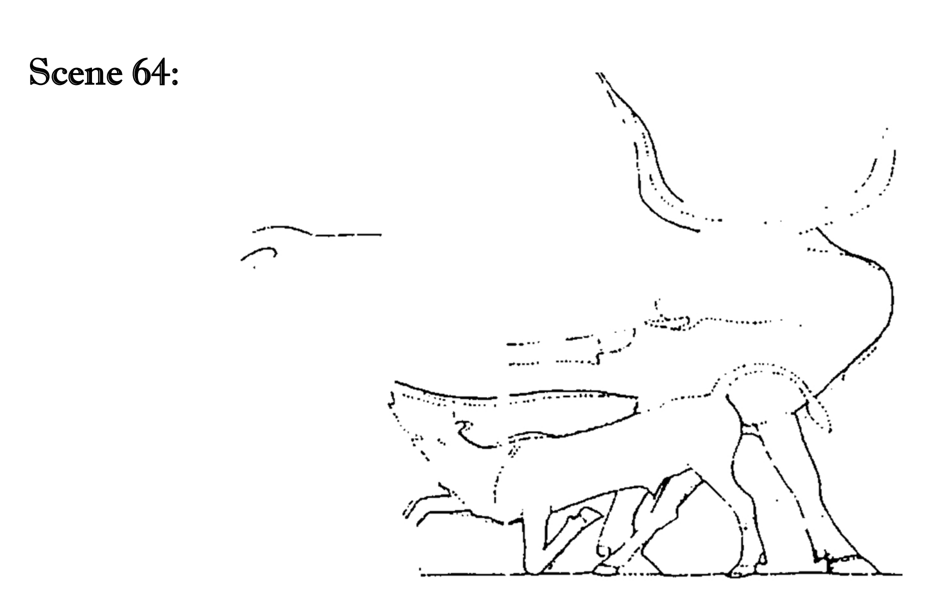


Fig. 64

After K. R. Weeks, ***Giza Mastabas: Mastabas of Cemetery G 6000***, Vol 5, 1994, Fig. 34.

- **Name and Titles:** *ii-mry*, *imy-r pr-ḥwt-ʿ3t*, overseer of the great estate[1].
- **Dating:** the fifth dynasty.
- **Location of the tomb:** tomb no. G 6020, the western field, Giza necropolis.
- **Location of the scene:** the fourth register[2] of the right part on the southern wall of the second room[3].

[1] Weeks, K., ***Mastabas of Cemetery 6000, Giza mastabas***, vol 5, museum of fine arts, Boston, 1994, p.32.
[2] *Ibid*, p. 42.
[3] ***PM III***, p. 172 (7)

Description of the scene: In spite of being little damaged[1], the scene has clear details, the cow is depicted suckling its calf lifting a back leg and licking the other one with its tongue, for facilitating the feeding for the calf. A position will be repeated in most animal scenes. The young calf was represented raising its head to lick its mother's udder and bending its leg, something may reflect its eagerness to its mother's milk .

[1]Weeks, ***Op.cit***.p. 43.

Scene 65:

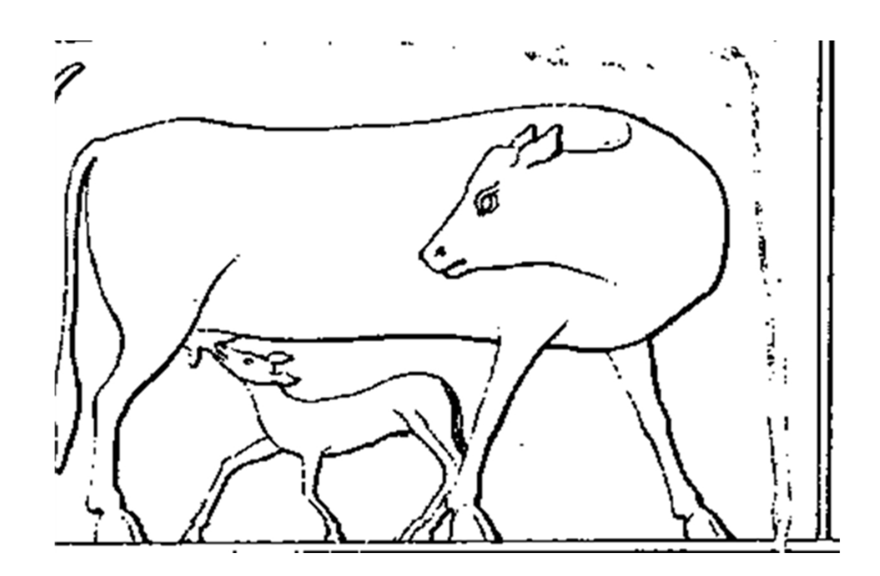


Fig. 65
After ***LD III,*** **BL 77**.

- **Name and Titles:** *snḏm-ib rn.f nfr ỉnty,* Senedjemib his good name Inty, *ṯ3yty s3b ṯ3ty* Chief Justice and Vizier,
- **Dating:** the 5th dynasty.
- **Location of the tomb:** tomb no. G 2370, Giza necropolis[1].
- **Location of the scene:**in the 3rd register of the west wall of the second room[2]
- **Description of the scene:** the mother cow is depicted turning her head back towards its calf, while two cows with long overlapping horns are lying down watching this act. By the way, according to the sketch of Lepsius, the rear leg of the cow is missed[3], and not raised like the previous scene as a kind of facilitating the suckling process.

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[1] It was excavated in the Giza cemeteries by the Harvard University–Boston Museum of Fine Arts Egyptian Expedition in October 1912, and its owner was the viziers of Egypt under the rule of King DjedkareIzezi during the 5th dynasty see: Brovarski, ***The Senedjemib Complex***, part 1, p. 37.
[2] ***PM III***, p. 86 (4-5).
[3] Brovarski,***Op.cit***. p. 51.

Scene 66:

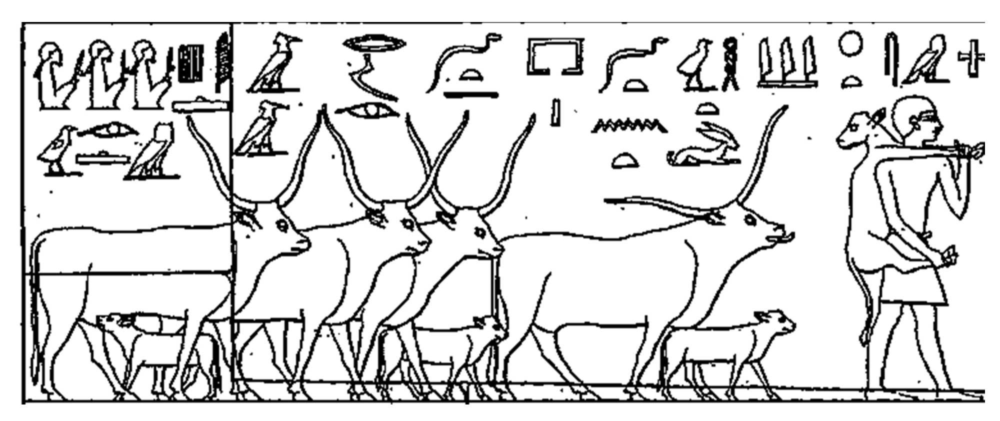


Fig. 66

After O. Keel, "Das Böcklein in der Milch seiner Mutter und Verwandtes", in ***OBO 33***, Freiburg, 1980, p. 60, fig. 13.

- **Name and Titles:** *ṯnti* Thenty, *ḫrp-ʿḥ* director of the palace *ḥry-sštȝ n pr-dwȝt* secretary of the toilet house.
- **Dating:** the 5th dynasty.
- **Location of the tomb:** tomb no. G 4920, Giza necropolis[1].
- **Location of the scene:** in the 3rd register of the east wall of the chapel[2].
- **Description of the scene:** the scene is still intact, it is a bas relief represents a herdsman carries a calf on his back, while it is looking back for its mother cow, which is in the beginning of the cattle herd. It is coming out its tongue as a sign of its eagerness to its calf. In the end of the hard, the suckling cow suckles its calf, which is represented sucking the udder of its mother cow. In this scene, the suckling cow does not turn its head back[3]. As in the other previous scenes; on the contrary, it looks forward.

---

[1] It was excavated in the Giza cemeteries by the Harvard University–Boston Museum of Fine Arts Egyptian Expedition in October 1912, and its owner was the viziers of Egypt under the rule of King DjedkareIzezi during the 5th dynasty see: Brovarski, ***The Senedjemib Complex***, part 1, p. 37.

[2] ***PM III***, p. 142 (2).

[3] O. Keel, "Das Böcklein in der Milch seiner Mutter und Verwandtes", in ***OBO 33***, Freiburg, 1980, p. 58.

Scene 67:

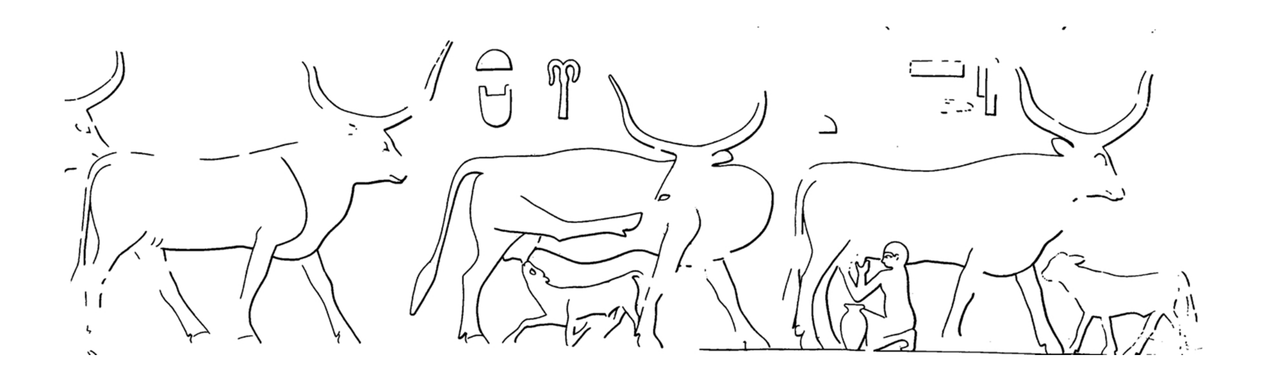


Fig. 67

After O. Keel, "Das Böcklein in der Milch seiner Mutter und Verwandtes", in ***OBO 33***, Freiburg, 1980, p. 60, fig. 13.

- **Name and Titles:** *K3pi* Kapi, *imy-r ḫnty-š* Overseer of tenants, *imy-r wpw(t) pr-ˁ3* Overseer of palace heralds, *imy-ḫtpr-ˁ3* Under-supervisor of the great house, *imy-r3 10 pr-ˁ3* Overseer of the tens of the palace.
- **Dating:** late of the 5th dynasty or the 6th dynasty.
- **Location of the tomb:** tomb no. G 2091, Giza necropolis[1].
- **Location of the scene:** the west wall of the corridor, the north end[2].
- **Description of the scene:** the suckling cow is depicted lifting its leg to enable its calf to suck its udder; it is also turning the head back for watching the young calf. In front of it is being milked by a kneeling man, while its calf is looking on.

Above the suckling cow, there is a hieroglyphic word: *idt* meaning "cow[3]"

[1] It was totally discovered and cleaned from sand and pebbles on 16th March 1939. A. Roth, ***Giza Mastabas: A Cemetery of Palace Attendants,*** Vol 6, 1995, p. 96.

[2] ***PM III***, p. 69 (9-10).

[3] According to Roth transliteration; it is the word *ḥmt* means "female", a transliteration is unreasonable to be used in this scene . Roth, ***Op.cit***, p.101.

Scene 68:

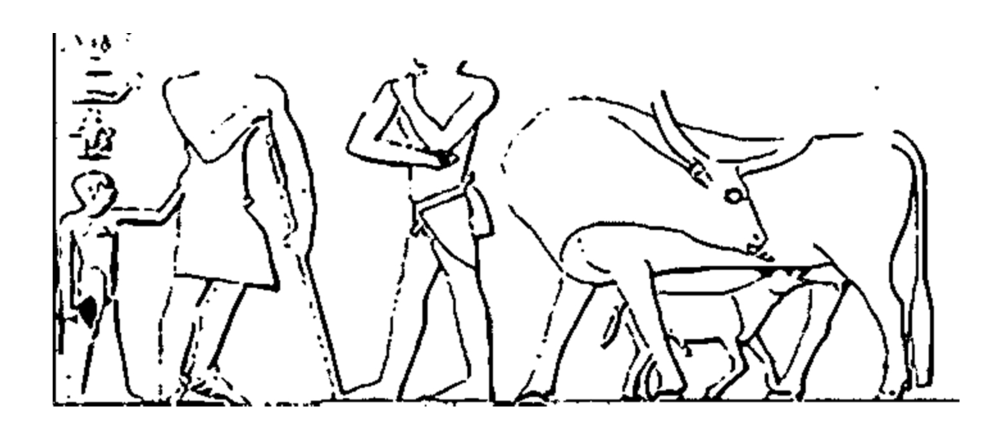


Fig. 68

After N. de. G., Davies, ***The Mastaba of Ptahhetep and Akhethetep at Saqqareh: The Mastaba, The Sculptures of Akhethetep,*** Part II, London, 1901, Pl. XVII.

- **Name and Titles:** *ꜣḫt-ḥtp* Akhethetep, *tꜣyty sꜣb ṯꜣty* Chief Justice and Vizier, *ỉmy-r niwt* Overseer of the pyramid town, *ḥm nṯr m* (*ḏd kꜣ Rʿ*) *mr nfr* High priest of the beautiful pyramid of Djed-Ka-ra**.**
- **Dating** the fifth dynasty.
- **Location of the tomb:** mastaba no. D 64, Saqqara necropolis.
- **Location of the scene:** the 2nd register of the north wall[1] of the hall in the chapel of Akhethetep.
- **Description of the scene:** the scene is considered as the first exceptional representation of the calf suckling in the presence of herdsman[2]. Since the suckling does not require a herdsman, it just shows a cow and its calf. Here a cow is represented suckling its calf and turning its head in order to lick it with its tongue in a very delicate maternal way and in the front, a depiction of a herdsman, an overseer leaning on his staff and a small child holds the kilt of his father, while holds a lotus flower with the other hand. The child is describing the overseer as his father: *it.*(*i*) "my father[3]".

---

[1] ***PM III***, part 2, p. 599 (10-11); N. de. G., Davies, ***The Mastaba of Ptahhetep and Akhethetep at Saqqareh: The Mastaba, The Sculptures of Akhethetep,*** Part II, London, 1901, p.16.

[2] Dina Ezz el-Din, ***"Calves in Ancient Egypt."*** (PhD, University of Alexandria, 2007), p. 52.

[3] An incomplete caption is inscribed above the child's head. مرزوق امان، [illegible]"، (رسالة ماجستير غير منشورة، جامعة القاهرة، 2001) ص 59.

Scene 69:

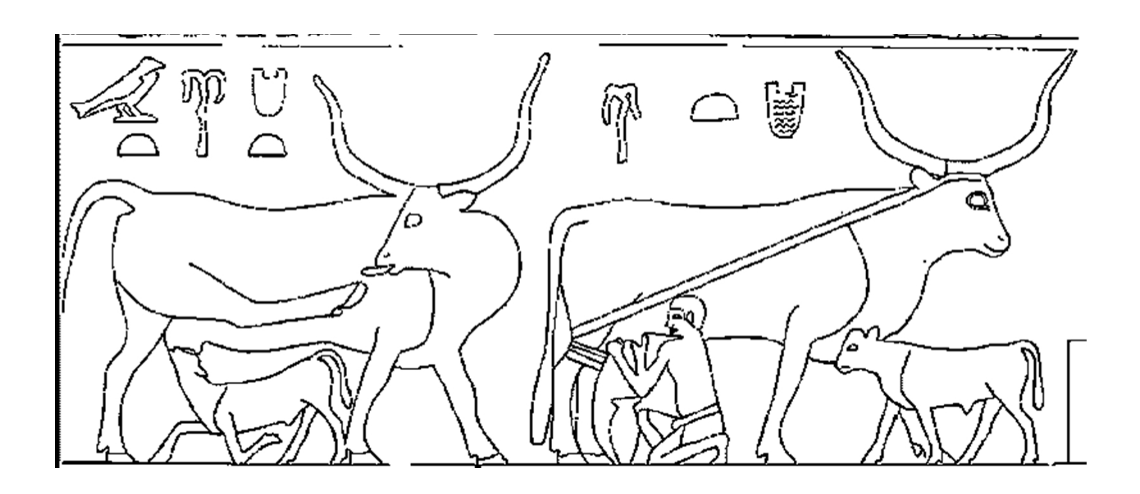
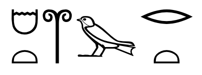


Fig. 69

After W. Simpson, ***Giza Mastabas: Mastabas of the Western Cemetery***, Vol 4, Part II, Boston, 1980, Fig. 30.

- **Name and Titles:** *ỉꜣsn* Iasen, *sḥḏ wꜥbw* Supervisor of Wab-priests, *ỉmy-r ḫnty-š ḥ pr ꜥꜣ* Overseer of tenant farmers of the palace.
- **Dating:** the 6th dynasty.
- **Location of the tomb:** mastaba no. G 2196, Giza necropolis.
- **Location of the scene:** the 3rd register of the north wall[1] of the chapel.
- **Description of the scene:** once again a suckling scene is executed with a milking scene; The suckling cow is turning the head and raising its leg for suckling the calf, which is trying to reach the udder by raising its head.

  In the milking scene, the herdsman is milking the udder of the cow with his two hands, while its back legs are bound by a rope. Its calf stands in front of it in order to cause it to flow its milk. This suckling scene is accompanied by an inscription above the cow reads:



ỉdt wrt

Large Cow[2].

[1] ***PM III***, p. 82 (7).

[2] W. Simpson, ***Giza Mastabas: Mastabas of the Western Cemetery***, Vol 4, Part II, Boston, 1980, p. 20.

Scene 70:

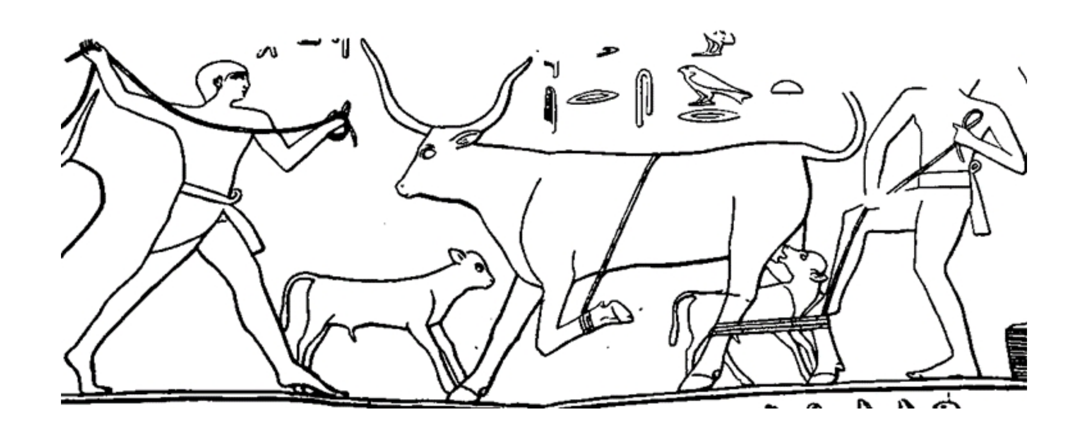


Fig. 70

After Firth & Gunn, ***Teti Pyramid Cemeteries***, Vol II, Le Caire, 1926, Pl. 7.

- **Name and Titles:** *k3-gm-n-Ỉ* Kagemni and also called *mmỉ* Memi, *t3ty-s3b-ṯ3ty* Chief Justice and Vizier, *ỉmy-r3 prwy ḥḏ* Overseer of the two Treasuries, *ḫrp-ḥwt nt ḥḏt* Director of the Mansions of the White and Red Crowns.
- **Dating:** the 6th dynasty.
- **Location of the tomb:** mastaba LS10, Saqqara necropolis.
- **Location of the scene:** the 1st register of the north wall of the pillared hall[1].
- **Description of the scene:** actually, this relief is regarded to be a milking scene in the first place. The cow seems to be very quarrelsome, even it is bound. The calf here stands between the two back legs of the cow mother, it turns back the head for being able to suck the cow's udder, while the herdsmen is engrossed attempting to tie the cow's back legs prior to its milking[2].

---

[1] ***PM III***, part 2, p. 522 (12).

[2] Dina Ezz el-Din, ***"Calves in Ancient Egypt."***, p. 52.

3 .1 .2. Reliefs from the First Intermediate Period:

Scene 71:



Fig. 71
After F. Petrie, ***Athribis***, London, 1908, Pl. VII.

- **Name and Titles:** *mrii* Merry II, *smr-wˁty* Sole Companion[1].
- **Dating:** the First Intermediate Period.
- **Location of the tomb:** the farthest north of Hagarseh[2].
- **Location of the scene:** the north wall[3] of the hall in the tomb of Merry II.
- **Description of the scene:** the suckling cow taking the usual attitude of turning the head to the back, but its calf, which is supposed to be under and suck its udder is missing. The scene is distinguished with a somewhat complete caption above the cow's back, it reads[4]:

wḥˁ ḥst n ...
Releasing the turning back of......

[1] F. Petrie, ***Athribis***, London, 1908, p.4.
[2] It is located about 8 km south of Sohag on the western bank of the Nile. It has a necropolis of some rock-cut tombs dating back to the old kingdom and the first intermediate period such as: tomb of Kaemnfrt, tomb of Merry I and this tomb of Merry II. عبد الحليم نور الدين، [illegible]، ج2، ص140:141.
[3] ***PM V***, p. 35.
[4] W. F. Petrie, ***Op.cit.*** Pl. VII; Dina Ezz el-Din, ***"Calves in Ancient Egypt."***, p. 53.

3 .1 .3. Reliefs from the Middle Kingdom:

Scene 72:

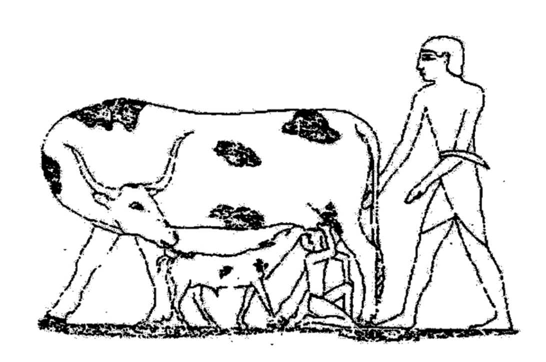


Fig. 72
After Newberry, ***Beni Hassan II***, London, 1893, pl.VII.

- **Name and Titles:** *b3kt* Baket, *ḥr–tpꜥ3 n m3ḥs,* great chief of the Oryx nome[1], *sḏ3wty bity* treasurer of the king of Lower Egypt[2].
- **Dating:** the 11th dynasty.
- **Location of the tomb:** tomb of Baket III, No. 15 at Beni Hassan.
- **Location of the scene:** in the 2nd register in the right side of the south wall of the western end[3] in the main chamber of the tomb.
- **Description of the scene:** it is a very distinctive scene as it is the only animal suckling relief in this period, which contains a depiction of a herdsman and further matchless detail of a child being suckled very close to the little calf.

  The herdsman is pictured behind the cow, binding the knot of his kilt around his arm. The cow taking the same repeated position, licking its calf which sharing the teats of its mother with a kneeling young person beneath the cow[4].

---

[1] The 16th nome of Upper Egypt *mḥyt* and its present location is Zawet Sultan south of El-Menia.
[2] Newberry, ***Beni Hassan II***, London, 1893, p.43.
[3] ***PM IV***, p. 153 (14-20).
[4] There is no accurate interpretation of this combination; at first sight some can identify the cow as goddess Hathor, who used to suckle human-beings in her animal form as a cow. An assumption can't be accepted at all, because it would be unreasonable to find a calf being suckled by goddess. Moreover, the first suckling scene by Hathor in this period was that of Mounthohotep II at Deir El-Bahari. O. Keel, "Das Böcklein in der Milch seiner Mutter", in ***OBO 33***, p. 76.

Scene 73:

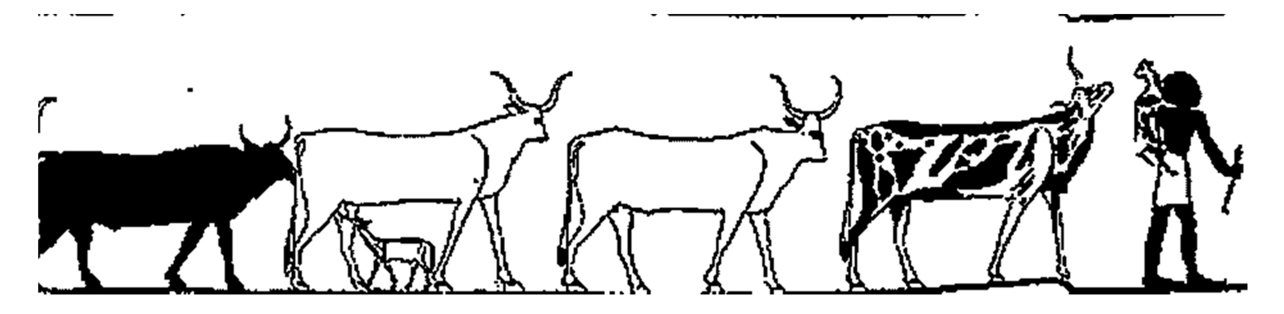


Fig. 73
After Newberry, ***Beni Hassan I***, London, 1893, pl.XXIX.

- **Name and Titles:** *imn-m-ḥ3t* Amenemhat, *ḥr–tpˁ3 n m3ḥs,* great chief of the Oryx nome, , *ḫrp nsty* regulator of the two thrones, *mr mšˁ wr n M3ḥḏ* chief captain of the host of the Oryx nome[1]
- **Dating:** the 12th dynasty.
- **Location of the tomb:** tomb no. 2, Beni Hassan necropolis.
- **Location of the scene:** the fourth register of the southern wall of the first main chamber[2].
- **Description of the scene:** a small thin calf is sucking the teat of its mother, while the cow mother does not care about it. Behind the mother cow, there is an ox teasing it.

  The whole scene is a part of a long row of cattle herds under the protective guarding of a group of herdsmen. At the beginning a herdsman holding a small staff and carrying a small calf on his back and its mother is yearning to look to it[3].

[1] Newberry, ***Beni Hassan I***, London, 1893, pp.10-11.
[2] ***PM IV***, p. 142 (7-11).
[3] Newberry, ***Op.cit***, pl.XXIX.

Scene 74:

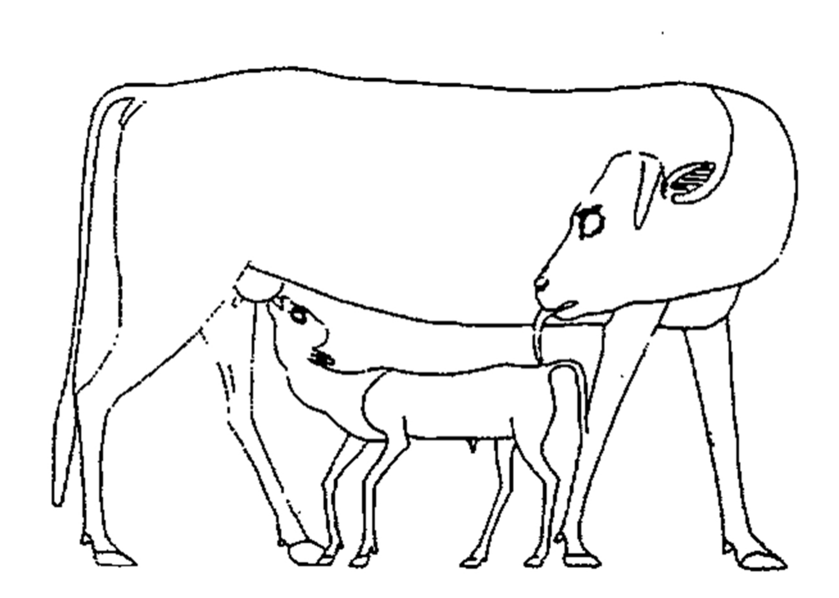


Fig. 74
After Blackman, ***The Rock Tombs of Meir II***, London, 1915, pl.VII.

- **Name and Titles:** *3wḫ ḥtp* Ukh-hotep, *rpꜥ-ḥꜥty* the hereditary prince, *mr ḥmw nṯrw* superintendent of the priests, *tp ḥr ꜥ3 n 3tf* the great chief of the Atef Nome, *sm nbt t3wy* the Sm-priest of the mistress of the two lands[1].
- **Dating:** the 12th dynasty.
- **Location of the tomb:** tomb B2, necropolis of Meir[2].
- **Location of the scene:** the southern wall of the main hall[3].
- **Description of the scene:** the relief is much damaged. However, its main details are still clear; the mother cow is pictured with droopy horns suckling its calf, which is raising its tail. The calf is being licked and cleaned by the tongue of its mother.

---

[1] A. Blackman, ***The Rock Tombs of Meir***, Part II, London, 1915, pp 1-2.
[2] Meir is located on the western bank of the Nile about 15 km north of Assiyut; it is the necropolis of the rock-cut tombs of the rulers of the 14th nome of Upper Egypt during the old and middle kingdoms. عبد الحليم نور الدين، [illegible]، ج2، ص119.
[3] ***PM IV***, p. 250 (2-3).

3 .1 .4. Reliefs from the New Kingdom:

Scene 75:



Fig. 75
After J.J.Tylor, ***The Tomb of Paheri at el Kab***, London, 1894, pl. III.

- **Name and Titles:** *p3ḥry* Paheri, *ḥ3ty–ʿ* Mayor, *sš* Scribe.
- **Dating:** 18th dynasty, era of Tuthmosis III.
- **Location of the tomb:** tomb no. 3, el Kab necropolis.
- **Location of the scene:** the second register of the west wall[1] in the hall.
- **Description of the scene:** the cow is turning its head backward to look at its calf and lick it. There is no text in the scene. It is to be noticed that the little calf is leaping in order to reach the udder of its mother. Because of being among a large herd of cows the suckling calf is not in a proper position of suckling[2].

[1] ***PM V***, p. 177 (5-6).
[2] J.J.Tylor, ***The Tomb of Paheri at el Kab***, London, 1894, pl. III.

Scene 76:

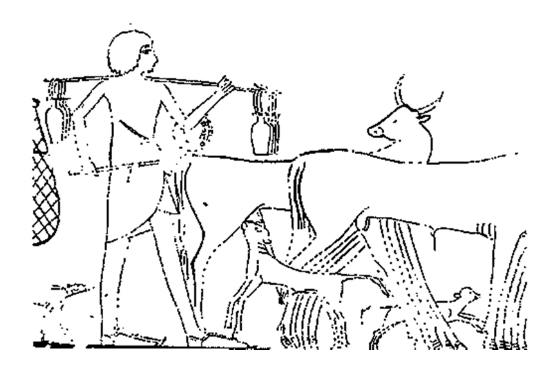


Fig. 76

After J.J.Tylor, ***The Tomb of Paheri at el Kab***, London, 1894, pl. III.

- **Name and Titles:** *ḫnsw* Khonsu, *ḥm-ntr tpy n* (*Mn-ḫpr-rʿ*) First Priest of Thutmosis III
- **Dating:** the 19th dynasty, era of Ramses II.
- **Location of the tomb:** Theban tomb[1] no. 31, Sheikh Abdel – Qurna necropolis.
- **Location of the scene:** the 3rd register of the north wall to the east of the outer hall[2].
- **Description of the scene:** the cow is turning its head backward to look at its calf and not to lick it; especially the space is very crowded by other cows. Like the previous relief of Paheri, the inscriptions are absent in the scene. Furthermore, the little calf also is jumping in a trial of reaching the teats of its mother. A man carries a long staff with two nets is represented watching the suckling scene.

[1] The tomb of Khonsu was cut into the side of a small court. It dates back to the reign of Rameses II. K. Weeks, ***Illustrated Guide to Luxor***, p.484.

[2] ***PM I***, Part one, p. 48 (8).

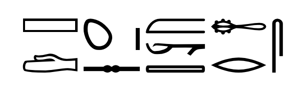
3 .1 .4. Reliefs from the Greco-Roman Period:

Scene 77:



Fig. 77
After G. Lefebvre, ***Petosiris III***, Cairo, 1924, pl. 12.

- **Name and Titles:** *pdi-wsir* Pedusiri, *ḥmntr n ḏḥwty* High priest of Djehuty.
- **Dating:** middle of the 4th century B.C.
- **Location of the tomb:** tomb of Petosiris[1], at Tuna El-Gabel[2].
- **Location of the scene:** On the west wall of the pronoas[3].
- **Description of the scene:** The cow is turning its head around its calf and raising its left hoof for feeding it, in a very similar attitude to the scenes of the Old Kingdom. There is a farmer holding a sunshade and five doves. A vertical text is written as follows:



šdt s3.s m-ḫtḫr.s
"Suckling its young after being milked".
As a reference that the cow was being milked before suckling its calf.

---

[1]A high priest of the god Thoth in Hermopolis, in the 4th century BC. Donald B. Redford, ***The Oxford Encyclopaedia of Ancient Egypt***, vol. III, Oxford University Press, New York. 2001. p. 38
[2] It is located about 8 km in the north western side of Malawi in Minia Governorate, it was the main necropolis of the 15th nome of Upper Egypt and it is distinguished with its architectural and artistic mixture between the Pharaohnic and the Greek art.. عبد الحليم نور الدين، مواقع الاثار اليونانية الرومانية في مصر ، الطبعة الثالثة، القاهرة، 2003، ص154.
[3]***PM IV***, p. 171 (43-46); Gustave Lefebvre, ***Le Tombeau de Petosiris***, Troisieme Partie, L'institut Francais D'archeologie Orientale, Le Caire. 1924. pl. 12.

Scene 78:

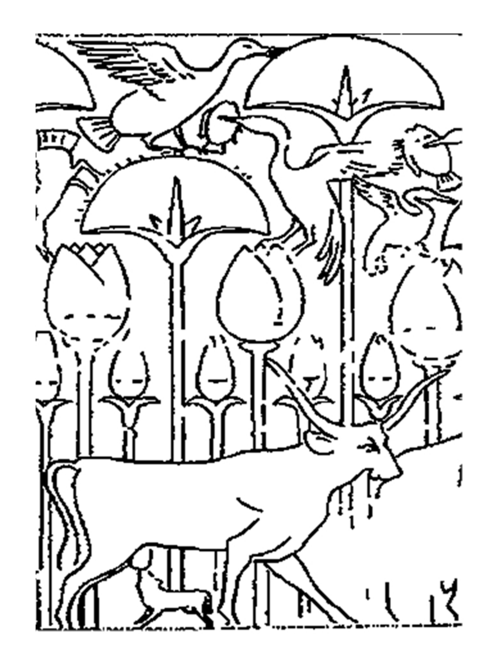


Fig. 78
After G. Lefebvre, ***Ibid***, pl. 12.

- **Name and Titles:** *pdi-wsir* Pedusiri, *ḥm-ntr n ḏḥwty* High priest of Djehuty.
- **Dating:** middle of the 4th century B.C.
- **Location of the tomb:** tomb of Petosiris, at Tuna El-Gabel.
- **Location of the scene:** on the northern wall of the sanctuary[1].

Description of the scene: A cow is represented without raising any leg and its calf being suckled from its dug and in order to show some difficulty, the calf was depicted raising its head to suck the milk of the mother. This scene is unique, because it is the first time, to find a cow suckling a calf in the papyrus marshes with much flourished plants and birds catching fishes and without herdsman[2].

[1]***PM IV***, p. 172 (68-69); Lefebvre, op. cit pl. 12.
[2]Dina M. Ezz El-din, "***Calves in Ancient Egypt***", p. 55.

3. 2. Suckling Scenes of Dogs and Gazelles.

This section will show the suckling scenes of other domesticated animals. Such as: dogs and gazelles. These scenes are mostly less than those of cattle; they are reliefs on the walls of tombs that are presented from Deir El-Gebrawi and Giza.

3 .2 .1. Suckling Reliefs of Dogs:

Scene 79:

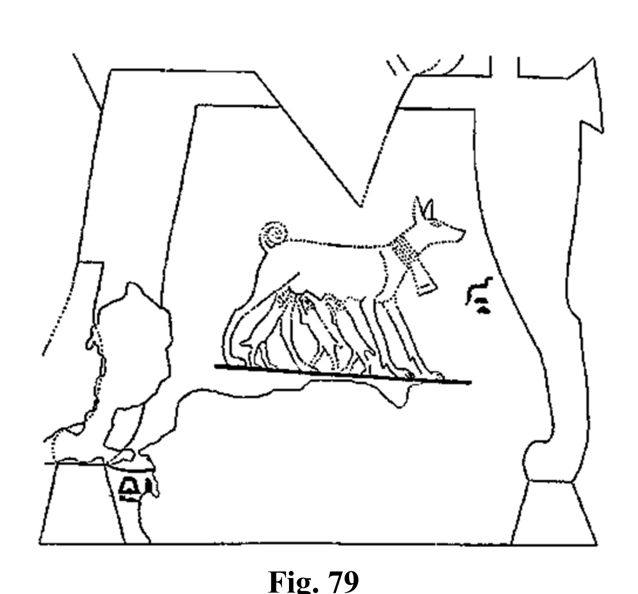


Fig. 79

After N. G. Davies, ***The Rock Tombs of Deir El-Gebrawi***, part II, London, 1902, Pl IV.

- **Name and Titles:** Zau or Djau-Schemai and his surname *šm33*, *ḥ3ty–ʿ* Mayor, *ḥr-tp ʿ3 ḏw3f* great chief of the Du-ef nome[1], *ḥm- nṯr mn –ʿnḫ mr* (*Nfr- k3- Rʿ*) the high priest of the Mn-Ankh pyramid of king Neferkara, *mr –šnwty* chief of the two granaries[2].
- **Dating:** the sixth dynasty**.**

[1] It is the 12th nome of Upper Egypt; it was one of the ancient archaeological sites that date back to the pre-dynastic period in Assiyt Governorate. Its modern location now is the eastern bank of the Nile and its present name is Qaw El-Kabir.

[2] N. G. Davies, ***The Rock Tombs of Deir El-Gebrawi***, part II, London, 1902, p.1.

- **Location of the tomb:** the rock-cut tomb of Zau, Deir El-Gebrawi[1] necropolis.
- **Location of the scene:** the lower register of the west half of the southern wall of the main hall[2].
- **Description of the scene:** the relief is in a bad condition. It represents a chair, where the deceased Zau is sitting and under it his domesticated animals; the traces of the damaged hieroglyphic word *gif* "monkey" indicates that a pet monkey was bound to the legs of this chair, the suckling relief here displaying a matchless innovated relief of a hound with a neckband suckling its three pups, the name of the mother hound was written in front of it *ḏtt* , meaning "the fat one"[3]

[1] It is situated about 12 km west of Manfalut on the east bank of the Nile; it contains some rock-cut tombs dating back to the old kingdom.
[2] ***PM IV***, p. 245 (4).
[3] N. G. Davies, ***Tombs of Deir El-Gebrawi***, p.5.

3 .2 .1. Suckling Reliefs of Gazelles:

Scene 80:

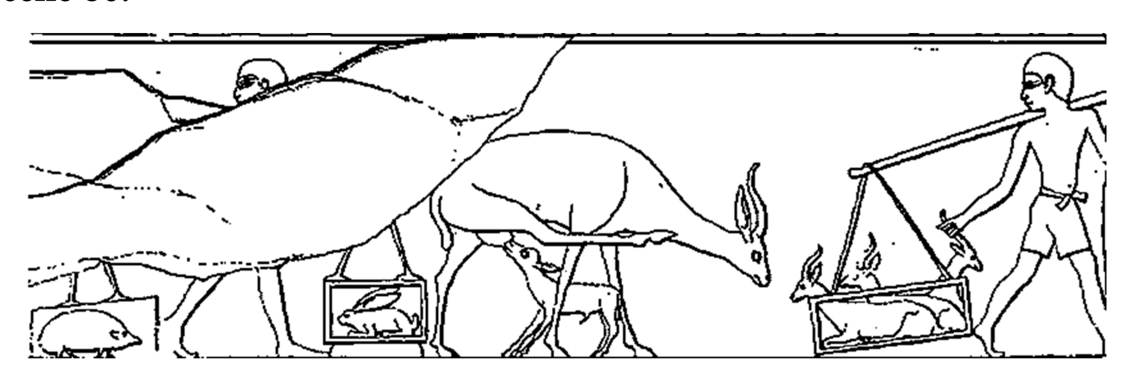


Fig. 80
After ***LD II,* BL 12b**.

- **Name and Titles:** *nb-m-3ḫ.t* Nebemakhet[1], *s3 nsw n ẖt.f* king's son of his body, *t3yty -s3b ṯ3ty* Chief Justice and Vizier,
- **Dating:** the 4th dynasty.
- **Location of the tomb:** Tomb G 8172, Giza necropolis[2].
- **Location of the scene:**in the 2nd register of the west wall of the first room[3]
- **Description of the scene:** the gazelle is depicted in the same suckling attitude of the cows raising its leg to enable the young gazelle to suck and take the milk. It is looking downstairs, in front of it there is a person carries a cage with three young gazelles. While the other servant behind it carrying a cage of a hare and hedgehog.

[1] He was the son of King Khafre and Queen Meresankh III. Nebemakhet was a hereditary prince and would have grown up at court. He held many titles during his life including: Scribe of the Divine Book of His Father, Sole Confidant of His Father, Master of the Secrets of His Father, Chief Justice and Vizier.
[2] The tomb is located in the Central Field which is part of the Giza Necropolis. It was in a highly finished state when Nebemakhet died. The walls were carved in relief and painted in bright colours. The tomb consists of two decorated chapels and several shafts. The main entrance leads to the outer chapel which contained several niches and a shaft in the north-west corner. A doorway leads to another room containing several more niches and an inner chapel. This second room contained two more burial shafts.
[3]***PM III***, pp. 230-231 (4); H. Junker, ***GIZA III***, Band III, Leipzig, 1938, p.49.

CHAPTER FOUR

Objects with Suckling Scenes in Museums

4 .1. The Egyptian Museum, Cairo.

4 .2. The National Museum, Beirut.

4 .3. The Louver Museum, Paris.

4 .4. The Brooklyn Museum, New York.

4 .5. The Metropolitan Museum, New Yourk.

4 .6. The Princeton Museum of Art, New Jersey.

4 .7. The Museum of Fine Arts, Boston.

4 .8. The Walters Art Museum, Baltimore.

4 .9. Das Ägyptische Museum, Berlin.

4 .10. The British Museum, London.

4 .11. IL Museo Egizio, Florence.

4 .12. Civiche Raccolte Archeologiche & Numismatiche, Milano.

4 .13. The Pushkin Museum of Fine Arts, Moscow.

This section will give a catalogue of all works of sculpture and amulets, which represent the act of suckling in the different museums, the objects are categorized according to the museum where they are shown.

4 .1. The Egyptian Museum, Cairo.

4. 1. 1. A Chapel of Hathor Cow and Amenhotep II[1]:

- Painted Sandstone.
- 18th Dynasty, New Kingdom.
- Found in 1906 at the temple of Tuthmosis III at Deir El-Bahari[2].
- Accession Number JE 38574.

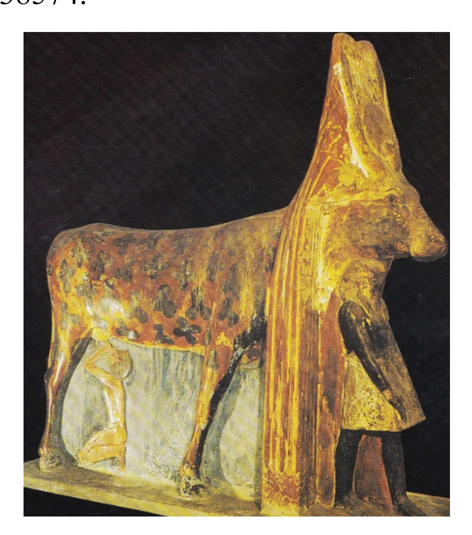


Fig. 81
After Peter P. Riesterer, ***Egyptian Museum Cairo***, 5th Ed, Cairo, 1995, Pl.26.

Description:

This chapel was originally cut and dedicated to Hathor by Tuthmosis III and it has the royal cartouche of his son and successor Amenhotep II. Goddess Hathor, the patron of the necropolis of the West. She is represented as a cow coming from the cliffs of the western mountain, where one follows the sun and entombs the deceased. The emergence from the mountain is rendered by depicting the papyrus on the head of the cow.
Tuthmosis III places himself under her protection, The statue is well coloured with brown, gray and black colours; king Tuthmosis III as a dead king imitating god of the underworld Osiris, is taking the black colour, he is wearing the royal headdress and the short kilt, while his heir sovereign is portrayed as an infant in kneeling position suckling directly from the udder of the cow[3], thus he will be reborn in the hereafter life.

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[1] ***PM II***, pp. 380-381.
[2] E. Naville, ***The XI th Dynasty Temple at Deir el-Bahari***, Part I, London, 1907, pp.63-67.
[3] M. Saleh and H. Sourouzian, ***The Egyptian Museum Cairo: Official Catalogue***, Mainz, 1987, pl.138.

4. 1. 2. A Stele of Seated Woman Suckles a Child:

- Limestone with traces of colours.
- 18th Dynasty, New Kingdom.
- Unknown Province.
- Accession Number CG 34125.



Fig. 82

After Pierre. Lacau, "Stèles du Nouvel Empire", Tome premier, ***CGC*** (Nr. 34065-34186) Cairo, 1926, p.167, pl. LIV.

Description:

The upper part of the stele is decorated with the *šn* ring flanked between the two signs of Wedjat eyes, as a protective symbolic image for the deceased woman.

By examining the decoration of this stele, the central figure of which is bearing a suckling scene of a woman breast-feeding her child.

As for the reason of this depiction, it is probably a funerary stele was devoted in front of the grave of the dead child by the parents.

The suckling mother is appeared in a bigger scale than the other figures. Behind her there is a girl holds a lotus flower and another one pouring water, while the husband is seated smiling a lotus flower. Hence, this object is one of the rare archaeological evidences of the doubtless high infant mortality in ancient Egypt[1].

The proporations of the represented face next to which the husband and the girls are completely relegated in the background, underline the respect of the latter for the wife and the dead mother prematurely.

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[1] D. Wildung & S. Schoske, ***La Femme dans l'Egypte des Pharaons: Musée d'art et d'histoire***, Mayence, 1985, p.28.

4. 1. 3. A small bed of a Woman Suckles a Child:

- Limestone.
- 18th – 19th Dynasty, New Kingdom.
- Unknown Province.
- Accession Number Cairo 25/12/24/12.



Fig. 83

After Dietrich Wildung, ***La Femme dans l'Egypte des Pharaons: Musée d'art et d'histoire***, P von Zabern, Mayence, 1985, p.141, Pl. 66.

Description:

A small bed-shaped limestone object bears an engraved relief of an entire nacked woman with only a wide collar, she is lying on a wide bed and rests her head on a pillow, she is giving her breast to a small child and encircling her left arm around him.
Both the narrow belt around her hips and the thick wig buckled with the young lock are the Typical toilet of the ancient Egyptian woman[1].
It is to be noted that the representations of the mother with her child illustrate the desire of a happy maternity hospital[2].

[1] D. Wildung & S. Schoske, ***Ibid***, p.140.

[2] مصر الشرقاوي، "[illegible]"، رسالة ماجستير غير منشورة، جامعة القاهرة، 2008، ص88.

4. 1. 4. A Magical Necklace of King Tutankhamen:

- Gilded Wood, Beads and semi-precious Stones.
- 18th Dynasty, New Kingdom.
- KV 62 tomb of Tutankhamen, The Valley of The Kings.
- Accession Number JdE. 61952.

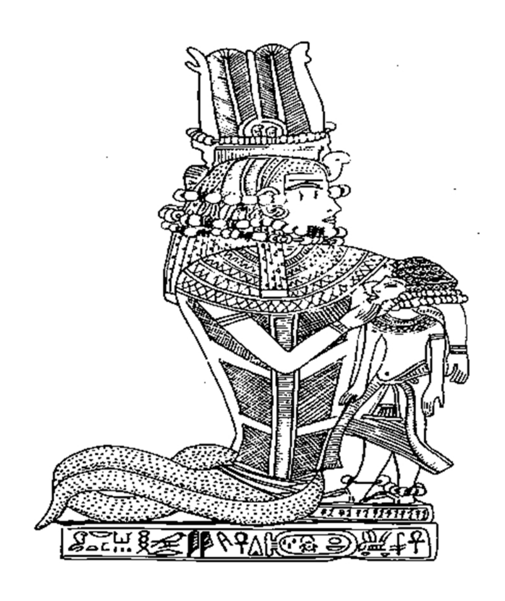


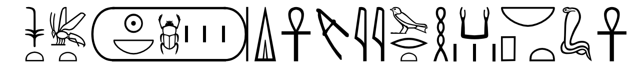
Fig. 84

After Lana Troy, ***Patterns of Queenship in Ancient Egyptian Myth and History,*** Acta Universitatis Upsaliensis, 1986, p.72, Fig.46.

Description:

The necklace with the gilded pendant was firstly found in a little golden shrine, which was in the antechamber of King Tutankhamen. It is made of beads of gold, carnelian, feldspar and glass, while the pendant is a gilded wood[1].

Tutankhamen is manifested as a king with the blue crown, the short kilt with flowing streamers and the royal sandal as well. He is being suckled by a human headed serpent goddess, who can be identified from the text, engraved on the base, as *Wrt-ḥkꜣw* the great one of magic. She is taking a queen's vulture headdress and a double feathered crown with two horns. The serpent goddess is personified with two arms, scaly and twisted tail and adopting the king[2]. The artist depicted the goddess with earrings, bracelets and inscribed a small text on the base, describing Tutankhamen as beloved of Weret-Hekau:



Nswt-bity nb-ḫprw-rꜥ di ꜥnḫ mry wrt-ḥkꜣw nbt ꜥnḫ

King of Upper and Lower Egypt, the lord with the shapes of Ra, may give life, beloved of Weret-Hekau, mistress of the life.

[1] T.G.H James, Tutankhamun: The eternal Splendor of the Boy Pharaoh, White Star Press, 2000, p.

[2] J. Leibovitch, Gods of Agriculture and Welfare in Ancient Egypt in ***JNES 12***,P.105-106; Z.B. Edwards, Tutanchamun, Das Grab und seine Schätze, Bergisch-Gladbach 1978, p.118.

4. 2. The National Museum of Beirut.

4. 2. 1. A Golden Pectoral of King Amenemhat III[1]:

- Gold.
- 12th Dynasty, Middle Kingdom.
- Found in 1924.
- Accession Number JE 38574.



Fig. 85

After Henri Stierlin, ***The Gold of the Pharaoh***, Finest S.A Editions Pierre Terrail, Paris, 1997, p.104.

Description:

One of the different kinds of the ancient Egyptian jewelry was the pectoral, which is a type of pendant. During the Middle Kingdom, pectorals used to be made from gold and shaped like the façade of a naos, along the top of which ran a cavetto cornice[2].
The golden pectoral takes the frame of a naos. The decorative scenes of it are repeated twice symmetrically.
The main scene representing a standing naked figure of king Amenemhat III with the royal frontal uræus in the forehead, he is touching the chin of the cow Hathor, another kneeling shape of the king is represented under sucking the udder of the cow. The cow is surrounded with the royal cartouch of the king.
The cow Hathor wears two Menat necklaces in both sides, one of them is missed. Above Amenemhat IIÏ's head a snake in the wavy body and the eye Wedja frame with a solar disk topped with horns and Amen's feathers, which surround uræi and signs of life.

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[1] Ali Radwan, "Die Göttin Hathor und das göttliche Königtum Altägyptens", ***OLA 149***, p.282.
[2] Henri Stierlin, ***The Gold of the Pharaoh***, Finest S.A Editions Pierre Terrail, Paris, 1997, p.105.

4. 3. The Louvre Museum, Paris.

4. 3. 1. Vase in a form of a Kneeling Woman Suckles a Child:

- Painted Pottery.
- H.17 cm; W.7,5 cm; D.9,5 cm.
- 18th Dynasty, Era of Tuthmosis III – Reign of Amenhotep III.
- Unknown Province.
- Accession Number 969.



Fig. 86

After ***Hatshepsut: from Queen to Pharaoh, the Metropolitan Museum of Art***; Yale University Press, New York, 2005, p.235, fig.161.

Description:

The human-shaped pottery vessels represent a type of art appeared during the New Kingdom, particularly beginning from the era of Thutmose III. According to some scholars, those vases are totally influenced by foreign manufacture, but recently more studies have confirmed that they were made by Egyptian potters according to a pure Egyptian style of art[1].
The main function of those figured vases was to contain liquids and milk in the daily and afterlife. They used to be shaped as servants, music players or women carrying their infants. The most famous type of those containers is the vases of kneeling mother suckling a child they were connected with medicine or obstetrics especially for preserving mother's milk of it was used as an ingredient of a treatment of some illnesses[2].
Our vase here represents a woman holding her right nude breast to suckle her infant. She wears a shawl wrapped around the child's back, covering his lower body[3]. The suckling mother is wearing three anklets on her right wrist and a necklace of beads amulets, her facial features are wide face with broad cheeks, almond-shaped eyes, and a delicate nose. Her hair is down with two long locks over her shoulders.

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[1] Janine Bourriau, "Pottery Figure Vases of the New Kingdom", ***CCE I***, 1987, p.83.
[2] Susan K. Doll, "Medicine", ***Egypt's Golden Age: The Art of Living in the New Kingdom***, Museum of Fine Arts, Boston, 1982, p.291.
[3] Catharine H. Roehrig, "Figure Vases", in ***Hatshepsut: from Queen to Pharaoh, the Metropolitan Museum of Art***, Yale University Press, New York, 2005, p.235.

4. 3. 2. A Statuette of Isis Suckles:

- Terracotta.
- H.17 cm.
- II-III century A.D.
- Antinopolis[1].
- Accession Number 980.



Fig. 87

After ***Iside: IL Mito, IL mistero, la magia***, Electa Milano, Milano, 1997, p.103, pl.III.13.

Description:

The goddess is sitting on a high basket with the right hand, presenting the left breast to Harpocrates. The child is completely rigid, he wears a small tunic.

Long locks of of hair the fall on the shoulders, while on the head item is a crown of flowers surmounted by two lotus buds. This terracotta, the iconography is very common, would find it incompre against specific other specimens of the Louvre[2].

---

[1] It is located about 8 km north east of Malawi in Menia Governorate, this city was firstly established by the Roman Emperor Hadrian in commoration of his friend Antonious, who sank near this village.

[2] Carlo Pellegris, ***Iside: IL Mito, IL mistero, la magia***, Electa Milano, Milano, 1997, p.103.

4. 3. 3. Statuette of Goddess Beset suckling Bes:

- Terracotta.
- H.6,4 cm.
- Roman Period.
- Unknown Origin.
- Accession Number 4244.



Fig. 88

After ***Iside: IL Mito, IL mistero, la magia***, Electa Milano, Milano, 1997, p.103, pl.III.17.

Description:

Goddess Beset[1]is sitting on a wicker basket, she is wearing a Himation hand knotted on the chest leaving discovered the breast left in order to give it to feed a small image of Bes, who is pictured wearing a crown of plumes.

She does not have any crowns on her head, her face is round, and she has a flat nose and thick lips. By the wasy this iconography that imitates the corresponding images of Isis sitting on basket and suckling Harpocrates, is repeated in a dozen of terracotta specifically from El-Fayum[2].

[1] She was the female counterpart of god Bes, god of music and the protector deity of children, her cult was flourished during the Greco-Roman Period, she used to be represented in a human form as a female dwarf with a crown of feathers.

[2] Tran Tam Tinh, "Isis Lactans", ***EPRO 37***, P.28; Carlo Pellegris, ***Ibid***, p.105.

4. 3. 4. A handle of oil lamp:

- Terracotta red brick.
- H.12 cm.
- 1st century A.D.
- Unknown Origin.
- Accession Number 6847.



Fig. 89

After ***Iside: IL Mito, IL mistero, la magia***, Electa Milano, Milano, 1997, p.103, pl.IV.307.

Description:

Isis is seated on a throne high backrest and himateon fringed tied on his chest. Wavy hair are gathered in gangs in ending in long ringlets calamistrati that fall on the shoulders. The goddess wears on his head the basileion, consisting of two ears of corn and cattle, horns around the solar disk surmounted by two feathers[1].

On his knees sits the small Horus Harpocrates naked. With the left hand, Isis claims the baby's head and with the right offers on the left breast Bared. The baby tents right hand towards the breast[2].

---

[1] Tran Tam Tinh, "Isis Lactans", ***EPRO 37***, P.83

[2] Greta Stefani, ***Iside: IL Mito***, p.273.

4. 4. The Brooklyn Museum, New York.

4. 4. 1. A Statue of Sobeknakht Suckling a Child[1] :

- Copper.
- H.9,5 cm.
- Middle Kingdom, 12th Dynasty.
- Unknown Province, perhaps Edfu.
- Accession Number 43.137.



Fig. 90

After ***Ancient Egyptain Art in the Brooklyn Museum***, Thames and Hudson, New York, 1989, pl.25.

Description:

Princess Sobeknakht is sucklptured as a seated woman suckling a child. She is dressed in a short garment and sits on the ground with the left knee raised and the right leg folded under her left one with foot protruding from the back of the left ankle, she gives her right breast to the nude child, who is wearing a royal uraeus on his forehead and also has the traditional side lock.

The figure may have been commissioned to celebrate the birth of a prince, to signal a reigning king's devotion to his mother, or to reflect Sobeknakht's hope to have a divine help in conceiving a baby that could be a probable future king of the Egyptian Kingdom[2]

The base of the statue consists of a thin, bronze plaque and it bears an incised inscription identifies the princess as:



Rpˁyt sbk-nḫt mꜣˁt-ḫrwt

The Noblewoman Sobeknakht, the Justified[3]

---

[1] Steffen Wenig, ***Die Frau im Alten Ägypten***, Leipzig, 1967, p.47.

[2] Rosemaire Drenkhan et al., ***Nofret, Die Schöne: Die Frau im Alten Ägypten***, Roemer und Pelizaeus Museum, Hildesheim, 1985, p.44.

[3] James F. Romano, "Statuette of Princess Sobek-nakht", ***Mistress of the House, Mistress of Heaven: Women in Ancient Egypt***, Hudson Hills, New York, 1996, pp.60-61.

4. 5. The Metropolitan Museum of Art, New York.

4. 5. 1. A Statuette of a suckling women and a child[1]:

- Limestone.
- H. 7.2 cm, W. 7.5 cm.
- Middle Kingdom, 12th Dynasty.
- Lisht.
- Accession Number n. inv.22.2.35.



Fig. 91

After ***Mistress of the House: Women in Ancient Egypt***, p.59, Fig.8a.

Description:

Two female figures had been sculptured as a block statue of one piece of limestone with traces of pigment. It represents a breast-feeding woman having her long thick hair combed by another one. The suckling mother is sitting raising one leg over the other over which the young baby is laying, while the female hairdresser is squatting. There are some traces of pigment with black colour on the hair of the two women.

Our statuette is in a good state of preservation except the shape of the second woman, which has some tiny fissures.

This scene is considered to be the early model for the later scenes found on the ostraca of the 19th dynasty during the New Kingdom period[2], which have been interpreted as an essential part of the rite ending the purification period[3] that follows childbirth.

---

[1]S. Wenig, ***Frau im Alten Ägypten***, p.47, Fig. 26b.

[2] Emma Brunner-Traut, "Die Wochenlaube" in ***MIO 3***, PP. 11-30.

[3] According to Westcar Papyrus this period used to be lasted for 14 days. Miriam Lichtheim, ***Ancient Egyptian Literature***, Vol. I, University of California Press, California, 1973, p.221.

4. 5. 2. A Handle of Menat Necklace of King Taharqa:

- Faience.
- H. 9.5 cm, W. 4.4 cm.
- Late Period, 25th Dynasty.
- Nubia.
- Accession Number n. inv. 41.160.104.





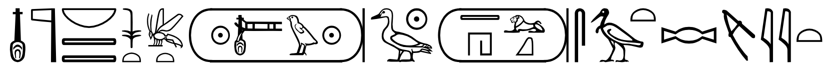
Fig. 92

After http://www.metmuseum.org/toah/works-of-art/41.160.104.
Access Date October 2006.

Description:

This Menat necklace[1] is decorated in its both faces, the recto (Fig.92), bears a bas-relief scene of King Taharqa as a nude child pharaoh with the double crown of Upper and Lower Egypt being breast-fed by the lioness-headed goddess Bastet, the violent goddess of war and medicine.

The lower circle part is adorned with a very symmetrical depiction of the great Horus falcon wearing the double crown of Egypt, as a symbolic image of the king and standing over the façade of the royal palace *srḫ*; it is flanked by the vulture and serpent, the dual goddesses of Upper and Lower Egypt, Nekhbet and Wadjet. Both of them holding the two signs of *wꜣs* and *šn* and standing upon the two vegetal emblems of the South and the North, Lotus flower and Papyrus plant. On the other hand, the verso bears a long hieroglyphic column reads:



Nfr nṯr nb-tꜣwy nswbity **(*ḫw nfrtm rʿ*), *sꜣ rʿ* (*tꜣ ḥlḳꜣ*) *mry Bꜣstt*.**

Good God, Lord of the two lands, king of Upper and Lower Egypt, who is protected by Nfrtum-Ra, son of Ra, Taharqa, beloved of Bastet[2].

---

[1] It might have been dedicated to temples of the great female goddesses or to the Mammisi for celebrating the birth of a juvenile god identified with the king.

[2] J. Leclant, *"Sur unContrepoids de "Menat" au Nom de Taharqa*, ***BdE 32***, p.252.

4. 6. The Princeton Museum of Art, New Jersey.

4. 6. 1. A Fragment of a Female Figure suckling a child[1]:

- Limestone.
- Old Kingdom, 6th Dynasty.
- Giza.
- Accession Number n. inv.918.



Fig. 93

After Hermann Ranke, "Ein Ägyptisches Relief in Princeton", ***JNES 9***, Vol. IX, N.4, Chicago, 1950, Pl. XIX.

Description:

The scene showing a goddess suckling a royal child seated on her laps, it mostly dates back to the era of Pepy II according to the style and attitude of the depicted figures.
A limestone relief showing uncompleted scene of an upper part of a female body oriented to the left direction. She is sitting on a stool with a cushion. She is suckling a child seated on her lap with her left breast and embracing him with the other arm. The infant is portrayed very thin with a side lock and raising his arm to supporting the right hand of the wet nurse. Although there is no accurate proof about the origin, the historical background of this relief or any identification for the depicted mother and child, an assumption[2] dates it back to the era of king Pepy II. However, another conjecture assumed that it might date back to a period later on[3].
Anyway the scene perhaps displayed a royal child being suckled by a goddess could be goddess Nekhbet, who used to appear with this dress[4].

---

[1] Hermann Ranke, "Ein ägyptisches Relief in Princeton", in ***JNES 9***, Vol. IX, 1950, pp.228-236.
[2] Ranke, Hermann, ***Ibid***, p.229; عزة فاروق، [illegible]، ص72.
[3] A conjecture believed that this piece was taken from a late temple was constructed at Giza for goddess Isis. Goedicke, H., ***Re-used Blocks from the Pyramid of Amenemhet I at Lisht***, New York, 1971, p.146.
[4] Ćwiek, Andrezej, ***Op.cit***, p.184.

4. 7. The Museum of Fine Arts, Boston.

4. 7. 1. A Silver Plaque of Goddess Isis Suckling a Queen[1]:

- Silver.
- H.5,1 cm; W.1,8 cm.
- Third Intermediate Period, Dynasty 25, Era of Piankhy.
- El-Kurru[2], tomb of Neferukekashta.
- Accession Number 24.928.



Fig. 94

After ***Misstress of the House, Misstress of the Heaven: Women in Ancient Egypt***, Hudson Hills Press, New York, 1996, p.118, Fig.51.

Description:

It is an openwork object that had a suspension loop at the back; Isis is represented in a big scale suckling the Nubian Queen Neferukekashta[3], who is pictured in much smaller scale. She is wearing a long thin garment and a vulture headdress with a crown of the two horns of Hathor and the solar disc between them[4].

The daughter queen wears a long pleated garment and holds an Ankh sign of life in the left hand; she is adorning herself with a wide collar as well as a vulture over a circle diadem around her short wig. The queen grapes the wrist of the hand that presents the divine milk, while Isis's left arm encircles the queen's shoulders and her hand rests finally on the queen's breast. By the way, both the tips of Hathor's horns and the suspension loop are missing.

---

[1]Steffen Wenig, ***Africa in Antiquity: The Arts of Ancient Nubia & the Sudan***, Vol. II, The Brooklyn Museum Press, New York, 1978, p.95.

[2]El-Kurru was one of the royal cemeteries used by the Nubian royal family in the North of Sudan. Reisner excavated the royal pyramids. Most of the pyramids date to the early part of the Kushite period

[3]She was a wife of king Piye or Piankhi, a Kushite king and the founder of the 25thdynasty of Egypt who ruled Egypt from 753/752 BCE to c.722 BC. Ali Radwan, "Concerning the Deification of the Monarch in the Empire of Kush" in ***Meroitica 15***, p.257.

[4]According to some scholars, the suckling goddess is probably goddess Mut, who as consort of Amen was the main goddess of the female royal elite during the 25th dynasty.

4. 8. The Walters Art Museum in Baltimore.

4. 8. 1. A Relief of an Unknown King Suckled by the Hathor-Cow:

- Painted Limestone.
- H. 21.5 cm, W. 33 cm.
- New Kingdom, 19th Dynasty.
- Thebes.
- Accession Number 22.121.



Fig. 95

After http://art.thewalters.org/detail/25775/relief-displaying-the-king-suckled-by-the-hathor-cow.

Description:

An unidentified youthful king, perhaps king Ramesses II is being suckled by goddess Hathor as a cow. The fragment is also ruined and only the lower part is intact.
The king is pictured in kneeling attitude, sucking the teats of the cow with his right hand, while holding the royal flail and sceptre with the left one. He wears the blue crown of war that is coloured yellow, the wide royal collar around his chest and a pleated short kilt. His black flesh may indicate that he is deceased, this colour being associated with the underworld and particularly god of the dead Osiris. However, thecolour black also symbolizes fertility, renewal, and rebirth, and its use implies that the king will be restored to life[1].

[1] http://www.art.thewalters.org/detail/25775/relief-displaying-the-king-suckled-by-the-hathor-cow

4. 8. 2. Menat Necklace with head of a Lioness Goddess[1]:

- Gold.
- H. 7 cm.
- Third Intermediate Period, 22nd Dynasty.
- Unknown Provenance.
- Accession Number 57.540.



Fig. 96

After ***Misstress of the House, Misstress of the Heaven***, p.136, Fig.66.

Description:

This shape was appeared by the end of the New Kingdom, it is a cultic ornament called "Aegis", consisting of *wsḫ*which is a broad beaded collar, surmounted by the head of a divinity[2].The main purpose of the aegis was to be used as a protective amulet or as a votive offering. This aegis is combined with a Menat, this combination used to be associated with some female deities[3].

This aegis is composed of a rectangular and a circle. The upper rectangular part bears ascene shows the lioness goddess Sechmet suckles a standing king, while the lower circular part is decorated with a falcon flanked by winged Uraeus, there is a pair of serpents with the white and the red crowns representing the two main deities of Upper and Lower Egypt[4].

[1]Glenn E. Markoe, ***Misstress of the House, Misstress of the Heaven***, p.136.

[2]H. Bonnet, ***Reallexikon Der Ägyptischen Religionsgeschichte***, de Gruyter Berlin, New York, 2000, pp.8-9.

[3]Some of those goddesses like: Bastet, Tefnut and Sechmet.

[4]J. V. Canby, ***Jewelry: Ancient to Modern***, Viking Press, in cooperation with Walters Art Gallery, Baltimore, 1980, p.22, no.31.

4. 9. Das Ägyptische Museum, Berlin.

4. 9. 1. A Statuette of a mother with her Son:

- Bronze.
- H.13 cm.
- Middle Kingdom.
- Unknown Origin.
- Accession Number 14078.



Fig. 97
After H. Ranke, "Ein Ägyptisches Relief in Princeton", ***JNES 9***, N.4, Chicago, 1950, Pl. XX, Fig. C.

Description:

The woman is sitting on the ground with one knee bent, the manner of the Egyptian peasant with much grace and naturalness welcomes the son comfortably resting on her lap; with the left hand holds the baby's head. The freedom of the composition and the spontaneity impressed characters to make this work a copy rare, considered by scholars the prototype of the performances of this kind[1].
According to Hermann Ranke, the represented woman here is goddess Isis with her son Horus, who is being suckled by the left breast of the goddess[2].

[1]Valeria Cortese, ***Iside Il Mito, Il Mistero, la Magica***, Electa Milano, Milano, 1997, p.47, II.5.
[2]Herman Ranke, "Ein Ägyptisches Relief in Princeton", ***JNES 9***, P.234.

4. 9. 2. A Painted Fragment of a Suckling Mother with a Child:

- Painted Stucco.
- H.17 cm.
- New Kingdom, 18th Dynasty.
- Western Bank of Thebes[1].
- Accession Number 18534.



Fig. 98

After S. Wenig, ***Die Frau im Alten Ägypten***, Leipzig, 1967, *Pl.* 36.

Description:

Sometimes in some areas of the Theban necropolis, the limestone ground was of a bad quality, and the artist found difficulties in executing scenes on it, so the artist used to paint his relief on a layer of plaster and coat it on the wall. This technique has been applied in this fragment. The scene represents a young boy being suckled by an unidentified woman, she could be a goddess or just a human being.

According to some assumptions, the boy represents king Tuthmosis III as a young prince; he is depicted with a brown skin, thick shaggy hair and wide sleepy eyes, he wears a simple white shirt. The anonymous female figure wears a red band around her hair and a tight fitting dress; she has large almond shaped eyes heavily outlined with eyeliner, full lips and very delicate nose. She is giving her left breast to the boy and surrounding him with her ancient Egyptian art. Behind the two figures there is branches of green tree, which could be an indication that she might be probably a representation of a goddess and probably the mistress of the west Amentit, who used to be represented coming out from the tree and providing nourishment to the deceased on the walls of the tombs.

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[1] This fragment is dates back to the 18th dynasty (1450-1400) and it was cut from an unknown tomb in the western bank of Thebes, its height is about 17cm and it was bought by the museum in 1908.Höber-Kamel, ***Nofret- Die Schöne: Die Frau im Alten Ägypten***, Roemer und Pelizaeus-Museum Hildesheim, 1985, p.62; Steffen Wenig, ***Die Frau Im Alten Ägypten***, Leipzig, 1967, p.48.

4. 9. 3. A Statuette of a Goddess Isis Suckles a King:

- Bronze.
- H.16 cm.
- Late Period.
- Unknown Origin.
- Accession Number 8288.

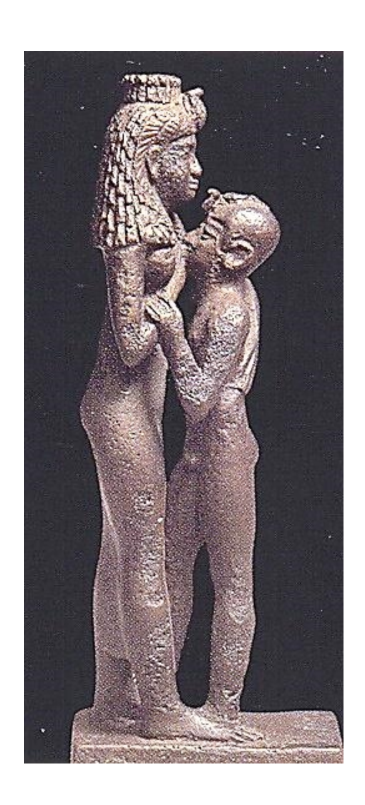


Fig. 99

After ***Les Pharaons***, Flammarion, Paris, 2002, P.403, Fig. 43.

Description:

The theme of suckling was also followed during the late period in minor arts especially by the kings of this period, who were originally foreigners. They aimed to reflect the sovereign's divine parentage. Through his royal title of Horus, the king is assimilated to the divine son of the goddess Isis.

This bronze statuette combines nudity of little unknown royal child and the royal tight headdress bearing the uraeus to represent the pharaoh who feels the confirmation of his position in the monarchy protective embrace of Isis[1]. The position of suckling here also is unique; both of them, Isis and the little king are in standing attitude and one leg of each one of them is proceeding reversely. The artist was very keen in sculpturing the features of the bodies in a very symmetrical way.

[1]Dietrich Wildung, ***Les Pharaons***, Flammarion, Paris, 2002, P.403.

4. 9. 4. A Carving of a Goddess Isis Suckles Bull Apis[1]:

- Plasma.
- H.1,8 x 1,4 x 0,13 cm.
- Second Century AD.
- Unknown Origin.
- Accession Number 9820.



Fig. 100

After ***Iside Il Mito, Il Mistero***, p.246, IV.255.

Description:

The carving shows a curious iconographical variant of the plea of the suckling Isis. She is sitting on a throne with a high back, and intent to breast-feed the bull Apis[2]. Isis is wearing a Chiton[3] and over it the Himateon[4]; the hair is coiffure in a roll around the head and in free curls on the shoulders. On the reverse side, the gem item is the image of the god Ptah. The carving, worked with tips to disk of various sizes, belongs to the stylistic current linear in the imperial age.

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[1]Alessandra Magni, ***Iside Il Mito, Il Mistero***, p.246.

[2][hieroglyphs], [hieroglyphs], [hieroglyphs] *ḥpi*, the sacred bull of Memphis who served as a physical intermediary among humans and all powerful deities(Ptah, Osiris and Atum). He was originally a symbol of fertility, and then he was identified with Ptah. After the death of Apis, he used to enter and embodied with god Osiris to be Osiris-Apis. He used to be represented as a bull and from the New Kingdom onwards, a sun disc was used as a headdress for him. The Apis bulls used to be regarded as holy and were interred in subterranean burial chambers in a specific place at Saqqara called Serapeum.

[3]It was an ancient Greek kind of clothing a sewn draped garment held on the shoulders by a brooch known as Fibula.

[4]It was a type of clothing in ancient Greece, used to be worn over the Chiton and played the role of a cloak.

4. 10. The British Museum, London.

4. 10. 1. An Amulet Statuette of Isis[1]:

- Blue Faience.
- H.11 x 3,4 x 5,2 cm.
- Late Period (saitic era).
- Unknown Origin.
- Accession Number EA 66.681.



Fig. 101
After ***Iside Il Mito, Il Mistero***, p.60, II.27.

Description:

Amulet depicting Isis is enthroned nursing Harpocrates (Horus the Child). The goddess wears her well-known tripartite sign of throne, which became the traditional hieroglyphic sign of writing the name of the goddess. The child is entirely nude and has the childish side lock on his head[2].
The two sides of the throne are decorated with tiny stripes and in the lower part; it is adorned with sign of unification.

[1]Matilde Borla, ***Iside Il Mito, Il Mistero***, p.60.
[2]Carol Andrews, ***Amulets of Ancient Egypt***, British Museum Press, London, 1994, p.22.

4. 10. 2. An Amulet of Isis[1]:

- Blue-green Faience.
- H.8,7 x 2,5 x 3,8cm.
- Late Period.
- Unknown Origin.
- Accession Number EA 66.632.



Fig. 102
After ***Iside Il Mito, Il Mistero***, p.61, II.29.

Description:

Amulet depicting Isis enthroned nursing the child Harpocrates. The goddess wears the hathoric crown, the two horns of Hathor with the solar disk between them. On the sides of the throne is depicted a winged goddess, hovers her wings for protecting.
The back of the amulet has a rounded circle, from which the amulet used to be hanged down as a necklace.

[1]Matilde Borla, ***Iside Il Mito, Il Mistero***, p.61; Andrews, ***Amulets of Ancient Egypt***, p.22, fig.18a.

4. 10. 3. An Amulet of Isis Suckling Harpocrates[1]:

- Terracotta.
- H.7,5 cm.
- First Century B.C.
- Unknown Origin.
- Accession Number EA 1938.3-14.1.



Fig. 103

After ***Iside Il Mito, Il Mistero***, p.103, III.12.

Description:

Goddess Isis is represented in a pure Hellenistic iconography, with long hair and corpulent face, she is dressed in a Chiton with Himateon offers her left breast to Harpocrates. In the forum visible at the center of the head of Isis was originally placed the basileion.

The softness and roundness of the forms, the fresh and affectionate spontaneity of the gestures, the impressionistic raritiesâ locks, abundant and dismantled, Harpocrates, the incarnate smooth, the naturalness with which the crown of the goddess extends over the shoulders, are all array elements purely hellenistic and alexandrine. Even the facial features of kourotrophos (small mouth, fleshy cheeks, neck turned, nose from the back off the contours continue the regular curve of the eyebrows) and the attitude a little languid are reminiscent of those of various female figures of plastic art Ptolemaic.

These characters make this terracotta one of the copies more valuable and refined in the series, confirming the date proposed by Tran Tinh Tam the 1st century B. C[2].

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[1]Carla Compostella, ***Iside Il Mito, Il Mistero***, p.103.

[2]Tran T. Tinh, ***Isis Lactens I***, p.778.

4. 11. Il Museo Egizio, Florence.

4. 11. 1. A Statuette of the Cow Hathor Suckles King Horemheb[1]:

- Rose Granite.
- H.103 cm.
- New Kingdom, Dynasty 18, Era of Horemheb.
- Unknown Origin.
- Accession Number 5419.



Fig. 104

After ***Les Pharaons***, Flammarion, Paris, 2002, P.40, Fig. 47.

Description:

This fragment is the only survived part of astatue represents goddess Hathor as a cow suckling the pharaoh Horemheb. Only the posterior part of the animal is kept, placed on a pedestal shaped parallelepiped.

The sovereign is pictured wearing the royal Nms headdress and crouched his left knee on the ground in profile, right from the cow; he carries with his right hand the cow's udder and sucks it.

A hieroglyphic inscription is engraved on a fragment of the base and includes the remains of a cartouche bearing the name of King Horemheb. Rarely represented in Egyptian statuary, this attitude is found more frequently in the reliefs at the temples, decorate the chapels dedicated to the worship of the cow Hathor, containing pictures of goddess suckling the pharaoh.

This statue was found, with other important documents during the excavations in 1881 in Rome at the site where stood the ancient temple Department of Public Instruction for the MuseoEgizio Florence[2].

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[1]Maria Cristina Guidotti, ***Les Pharaons***, Flammarion, Paris, 2002, P.40.

[2]Elke Blumenthal, ***Kuhgöttin und Gottkönig***, Leipzig, 2000, p.38.

4. 12. Civiche Raccolte Archeologiche & Numismatiche, Milano.

4. 12. 1. A Statue of Isis Suckling Harpocrates[1]:

- Bronze.
- H. 22.5 cm.
- Late Period, 22-25th Dynasties.
- Unknown Provenance.
- Accession Number E 0.9.40889.



Fig. 105
After ***IsideIl Mito, Il Mistero***, p.44, II.1.

Description:

The goddess is depicted sitting with the son Harpocrates on her knees. The face is extended, the small mouth and nose tapering. The eyes were inlaid work carried out and were removed, as shown by the ocular cavity deeply dug where are still visible traces of the engravings.
The ears are very large and carried out in such a way as to give priority to the frontal view of the statue.
The wig is tripartite and on it rests the rids himself of a vulture whose head and a uraeus-that stands on the front of the goddess. The lines of the wig and the plumage of the griffon vulture are carried out by the burin. A modius, on which some lines engraved vertically recall the crown of urei, supports the solar disc framed by a pair of horns veal, the headgear characteristic of the goddess Hathor.

[1]Francesco Tiradritti, ***Iside Il Mito, Il Mistero***, p.44.

The right arm of the goddess and bent on the chest and supports the breast left. On the left is stretched out forward; the hand passes under the nape of laughter Harpocrates. The goddess wears a tunic adhering that comes up to the ankles. The feet are naked and are based on a pedestal with a square layout. Harpocrates and represented naked with his arms stretched out along the sides.
Mouth and nose are similar to those of Isis; the eyes are simply incised. Only the left ear and visible; the right merges with the braid, decorated with read engravings, which falls on the right shoulder. On front stands the uraeus-whose spire stretch on the skull until the nape of the neck. Around the neck of the god and tied a thread with a pending.

4. 12. 2. A Calk Stele of Isis Suckling Harpocrates[1]:

- Gypsum.
- H. 22.5 cm.
- Late Period, 22-25th Dynasties.
- Unknown Provenance.
- Accession Number E 0.9.40450.



Fig. 106

After ***Iside Il Mito, Il Mistero***, p.75, II.49.

Description:

The mold is part of a group reproducing monuments found in MedinetMadi[2] and today conserved in the Civic Archaeological collections of Milan. Were carried out by Want between the time of the discovery and the 1938, when some of them were exhibited on excavations of the University of Milan.

The mold reproduces a block in the limestone surface of which has gone completely deteriorated during the years of the Second World War, when the sculptures of MedinetMadiwere placed in stores very humid. The original was found still in situ, in a niche carved out in the lobby of a house situated to the west of the temple of Renenutet. The high relief, implementing course, reproduces an image of Isis, sitting on a throne, breast Harpocrates. It is very likely that the figure is a copy of that colossal (of which today remains only the lower part) engraved on the western wall of the First internal Portal of Ptolemaic temple of MadinetMadi. In addition to the general approach, it would suppose also the decoration on the throne, in both cases, it is unfinished.

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[1]Francesco Tiradritti, ***Iside Il Mito, Il Mistero***, p.75.

[2]It is located about 35 km southwest of Fayium, it was firstly excavated in 1940, where several ostraca, Demotic documents, lamps, textiles and coins had been found. عبد الحليم نور الدين، [illegible]، ج2،ص.32.

4. 13. The Pushkin Museum of Fine Arts, Moscow.

4. 13. 1. A Scarab with a representation of Isis and Thutmosis III:

- Semi-precious stone.
- New Kingdom, 18th Dynasty, era of Thutmosis III.
- Abydos.
- Accession Number VDI 136, 1976/2.



Fig. 107

After André Wise, "Zum Bild des Königs auf Ägyptischen Siegelamuletten", in ***OBO 96***, 1990, p.129, Fig. 153.

Description:

The base of this scarab is decorated with a depiction representing Goddess Isis in a long garment with long hair and wearing a sun disc upon a serpent, she is giving her breast to Thutmosis III, who is displayed as a nude young person without any crowns and without holding the hand of the goddess, while Isis's left arm is encircled around the neck of the king, the arm of the mother goddess is pictured very long in a very exaggerated way.
This shape is regarded as one of the oldest examples of representing Isis in suckling attitude. The name of Isis is inscribed behind her, while the coronation name of Thutmosis III is written above his head. The hieroglyphic text around the scene reads[1]:



s3.(i) mri šdw.(i) m irtt.(i).

My beloved son, who I suckle with my milk.

The divine suckling of Thutmosis by Isis in this scene gives him symbolically the royal identity of her son god Horus as a legal heir upon the royal throne[2].

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[1] André Wise, "Zum Bild des Königs auf Ägyptischen Siegelamuletten", in ***OBO 96***, 1990, p.129.

[2] André Wise, ***Op.cit***, p.130; منى النادي، "[illegible]"، ص300

CHAPTER FIVE

The Analytic Study of the Suckling Scenes

5. 1. The Analytical Study of the Divine-Royal Suckling Scenes.

5. 2. The Analytical Study of the Individual Suckling Scenes.

THE ANALYTICAL STUDY

This section will review and analyze each of the previously described suckling scenes of divine, royal and common people in five main criteria: the location and date of the scene, the type of the scene, the suckling goddesses in the scene, the positioning of suckling and the ornamentations and clothing of the suckling children. In addition to the functional symbolism of the suckling scene itself.

As for the analytical study of the animal suckling scenes, it will try to analyze and discover the relation of the scene with its location and the main reasons that led to find all the animal suckling scenes just in the tombs.

Then we will review some characteristic features in the scenes in a comparative analytical way to find out the main differences among the suckling scenes during the sequent eras of the ancient Egyptian history.

5. 1. The Analytical Study of The Divine-Royal suckling Scenes

Table (1): The Original Provenance and the Scene Date

Scene No.	Page No.	Original Provenence	Date
1	**12**	The Valley Temple, Abusir	5th Dynasty
2	**15**	The Valley Temple, Abusir	5th Dynasty
3	**16**	The Valley Temple, Saqqara	5th Dynasty
4	**17**	The Mortuary Temple, Saqqara	6th Dynasty
5	**18**	The Mortuary Temple, Saqqara	6th Dynasty
6	**20**	Divine Chaple, Dendereh	11th Dynasty
7	**22**	The Mortuary Temple, Deir El-Bahari	11th Dynasty
8	**23**	The Primative Middle Kingdom court, Karnak	12th Dynasty
9	**24**	A Doorjamb of a Temple, Karnak	12th Dynasty
10	**25**	Votive Stele, The Mortuary Temple, Deir El-Bahari	18th Dynasty
11	**26**	Divine Chaple, Deir El-Bahari	18th Dynasty
12	**29**	Festival Temple, Karnak	18th Dynasty
13	**32**	The Royal Tomb, The Valley of the Kings	18th Dynasty
14	**33**	Birth Room, Divine Temple, Luxor East	18th Dynasty
15	**35**	A Theban Tomb, Western Bank of Luxor	18th Dynasty
16	**37**	A Theban Tomb, Western Bank of Luxor	18th Dynasty
17	**38**	Probably Tell El-Amarna.	18th Dynasty
18	**40**	Divine Speos (rock-cut chaple), Gebel El-Silsila	18th Dynasty
19	**42**	Divine Rock-cut Temple, Abuhuda (Nubia)	18th Dynasty
20	**44**	Mortuary Temple in Qurna	19th Dynasty
21	**46**	Divine Temple, Abydos	19th Dynasty
22	**48**	Probably the village of the workmen, Deir El-Medina	19th Dynasty
23	**50**	Divine Temple, Beit El-Wali (Nubia)	19th Dynasty
24	**51**	Divine Temple, Beit El-Wali (Nubia)	19th Dynasty
25	**52**	Divine Temple, Karnak	19th Dynasty

Table (1) Continue:

Scene No.	Page No.	Provenance	Date
26	**53**	Mortuary Temple of Qurna	19th Dynasty
27	**54**	Divine Temple, Abydos	19th Dynasty
28	**56**	Divine Temple, Abydos	19th Dynasty
29	**57**	Private Tomb, Deir El-Medineh	19th Dynasty
30	**59**	Divine Chaple, Deir El-Medineh	20th Dynasty
31	**60**	Divine Temple, Karnak	20th Dynasty
32	**62**	Divine Temple, Karnak	21st Dynasty
33	**64**	Divine Temple, Karnak	22nd Dynasty
34	**65**	Divine Temple, Karnak	22nd Dynasty
35	**67**	Divine Chapel, Karnak	23rd Dynasty
36	**69**	Divine Temple, Karnak	25th Dynasty
37	**70**	Divine Temple, El-Khargeh Oasis	27th Dynasty
38	**73**	Divine Temple, El-Khargeh Oasis	27th Dynasty
39	**75**	Divine Temple, El-Khargeh Oasis	27th Dynasty
40	**76**	Divine Temple, El-Khargeh Oasis	30th Dynasty
41	**77**	Sanctuary of a Divine Chaple, Karnak	Ptolemaic Period
42	**79**	Divine Temple, Philae	Ptolemaic Period
43	**81**	Mammisis (birth house), Philae	Ptolemaic Period
44	**83**	Mammisis (birth house), Philae	Ptolemaic Period
45	**84**	Mammisi (birth house), Denderah	Greco-Roman Period
46	**86**	Mammisi (birth house), Edfu	Greco-Roman Period
47	**87**	Divine Chaple, Alexandria	Greco-Roman Period
48	**88**	Votive Stele, El-Faiyum	Late Ptolemaic Time
49	**90**	Divine Temple, Qift, Qena Governorate	Greco-Roman Period

5. 1. 1. The Divine-Royal suckling Scenes

- Out of 49 scenes of the divine-royal depictions, it was found that:
    - 38 scenes represent suckling of kings, queens and a princess by goddesses.
    - 11 scenes represent suckling of child deities being suckled.

- Therefore, the major numbers of the suckling scenes are royal ones displaying kings being breast-fed by mother goddesses, and then the other scenes are entirely divine ones showing ancient Egyptian female deities nursing their child divinities.

5. 1. 2. The Original Provenance

- Out of 49 scenes, it was noticed that:
    - 11 scenes are found in Karnak temples.
    - 4 scenes are found in Hibis Temple in El-Khargeh.
    - 3 scenes are found in Abydos Temple.
    - 3 scenes are found in Deir El-Bahari.
    - 3 scenes are found in Philae Temple.
    - 3 scenes are taken out of Saqqara.
    - 2 scenes are taken out of Abusir.
    - 2 scenes are found in El-Qurna Temple.
    - 2 scenes are taken out of Dendera.
    - 1 scene comes from Luxor temple.
    - 1 scene comes from Gabel El-Silsila.
    - 1 scene comes from Amarna.
    - 1 scene comes from Edfu.
    - 1 scene comes from Alexandria.
    - 1 scene comes from Fayium.
    - 1 scene comes from Qift.
    - 6 scenes are found in Western Theban necropolis tombs.
        - 3 scenes out of 6 come from Deir El-Medineh.
        - 1 scene out of 6 comes from El-Khokha.
        - 1 scene out of 6 comes from Sheikh Abdel Qurna.
        - 1 scene out of 6 comes from The Valley of The Kings.
    - 3 scenes are found in Nubian Temples.
        - 2 scenes out of 3 come from Beit El-Wali.
        - 1 scene out of 3 comes from Abuhuda.

- Thereon, we conclude that the major numbers of the suckling scenes representing divinities and monarchs are found in Eastern bank, where the Karnak temples, the main divine temple for the superior god Amen and then in Western bank, where the world of the dead and the main necropolis.

- An indication could symbolize the duel significance of suckling in life and death.

5. 1. 3. Scenes Date

- Out of 49 scenes of the divine-royal depictions, it was found that:
    - 5 scenes date back to the Old Kingdom.
        - 3 scenes out of 5 date back to the 5th dynasty.
        - 2 scenes out of 5 date back to the 6th dynasty.

    - 4 scenes date back to the Middle Kingdom.
        - 2 scenes out of 4 date back to the 11th dynasty.
        - 2 scenes out of 4 date back to the 12th dynasty.

    - 22 scenes date back to the New Kingdom.
        - 12 scenes out of 22 date back to the 18th dynasty.
        - 10 scenes out of 22 date back to the 19th dynasty
        - 2 scenes out of 22 date back to the 20th dynasty.

    - 9 scenes date back to the Late Period.
        - 1 scene out of 9 dates back to the 21st dynasty.
        - 2 scenes out of 9 date back to the 22nd dynasty
        - 1 scene out of 9 dates back to the 23rd dynasty.
        - 1 scene out of 9 dates back to the 25th dynasty.
        - 3 scenes out of 9 date back to the 27th dynasty.
        - 1 scene out of 9 dates back to the 30th dynasty.

    - 9 scenes date back to the Greco-Roman times.
        - 4 scenes out of 9 date back to the Ptolemaic era.
        - 5 scenes out of 9 date back to the early Roman period.

- Hence, we can deduce that the major number of the suckling scenes representing divinities and monarchs date back to the New Kingdom in specific the 18th dynasty, when Egypt became a powerful united empire and each king wanted to be very close to divinities and priests in order to rule.

- Next to the New Kingdom, the late period as well as the Greco-Roman period are next in number of the depicted scenes of suckling, as this period was a time of conflicts among foreign dynasties wanted to control and rule Egypt.

Table (2): The Suckling Mother and the Suckling Positions in the Scene

Scene No.	Page No.	Suckling Mother	Position
The Old Kingdom			
1	**12**	Nekhbet	Standing
2	**15**	Sekhmet	Standing
3	**16**	Unidentified Goddess	Unknown
4	**17**	Unidentified Goddess	Unknown
5	**18**	Unidentified Goddess	Standing
The Middle Kingdom			
6	**20**	Hathor	Standing
7	**22**	Hathor	Standing
8	**23**	Unidentified Goddess	Standing
9	**24**	Unidentified Goddess	Standing
The New Kingdom			
10	**25**	Hathor	Standing
11	**26**	Hathor	Standing
12	**29**	Hathor	Standing
13	**32**	Isis	Standing
14	**33**	Hathor and Queen Mutemwia	Standing – Sitting
15	**35**	Renenutet	Sitting
16	**37**	Renenutet	Sitting
17	**38**	Hathor	Standing
18	**40**	Taweret	Standing
19	**42**	Anukis	Standing
20	**44**	Hathor	Standing
21	**46**	Mut	Sitting
22	**48**	Unidentified Goddess	Standing
23	**50**	Isis	Standing
24	**51**	Anukis	Standing
25	**52**	Hathor	Standing

Table (2) Continue:

Scene No.	Page No.	Suckling Mother	Position
26	**53**	Mut	Standing
27	**54**	Hathor	Standing
28	**56**	Hathor	Standing
29	**57**	Mertseger	Sitting
30	**59**	Mertseger	Standing
31	**60**	Isis	Standing
The Late Period			
32	**62**	Queen Nezemt	Standing
33	**64**	Mut	Standing
34	**65**	Hathor	Standing
35	**67**	Hathor	Standing
36	**69**	Rattaouy	Standing
37	**70**	Neith	Standing
38	**73**	Neith	Standing
39	**75**	Mut	Standing
40	**76**	Mut	Standing
The Greco-Roman Period			
41	**77**	Amount	Sitting
42	**79**	Isis	Standing
43	**81**	Isis	Sitting
44	**83**	Hesat and Sekhet-Hor	Sitting
45	**84**	Hesat and Sekhet-Hor	Sitting
46	**86**	The Seven Hathors	Sitting
47	**87**	Isis	Sitting
48	**88**	Isis	Sitting
49	**90**	Isis	Standing

5. 1. 4. The Suckling Mother

- Out of 49 scenes of the divine and royal Suckling Scenes, it was found that:
  - 13 scenes represent goddess Hathor.
    - 8 scenes out of 13 represent her as a human being.
    - 5 scenes out of 13 represent her as a cow.
  - 8 scenes represent goddess Isis.
  - 6 scenes represent an unidentified human female figure.
  - 5 scenes represent goddess Mut.
  - 2 scenes represent goddess Hesat and Sekhet-Hor togather.
  - 2 scenes represent goddess Rentuette.
  - 2 scenes represent goddess Mertseger.
  - 2 scenes represent goddess Anukis.
  - 2 scenes represent goddess Neith.
  - 2 scenes represent the human mother queen.
  - 1scene represents goddess Nekhbet.
  - 1 scene represents goddess Sekhmet.
  - 1 scene represents goddess Taweret.
  - 1 scene represents goddess Amount.
  - 1 scene represents goddess Rattauy.
  - 1 scene represents goddess the seven Hathors.

- As a result goddess Hathor has the major number of the suckling scenes and next goddess Isis. It is a reasonable result because the two goddesses were the mother and the wet nurse of god Horus and each king desired to imitate him by representing himself symbolically being suckled by the two goddesses.

- It is worth mentioning that the majority of the goddesses used to be pictured suckling in standing attitude. When they are represented inside their shrines or chaples, they used to sit on a throne.

- The researcher think that because suckling became more symbolic theme rather than a physical act as a source of nourishment, the ancient Egyptian preferred to represent the suckling goddess in standing position to reflect her sincere desire for suckling the monarch of Egypt, who is regarded as the keeper and the responsible of fertility, justice and unification in Egypt.

Table (3): Age, Dress styles and Object of the suckling person

Scene No.	Age, Dress Styles & Objects held by the suckled persons	Function of Suckling
The Old Kingdom		
1	Adult Person *Nms* headdress, *šndyt* kilt and false beard	Symbolic related to the celebration of the royal Jublee *ḥb-sd*
2	Adult Person *ḫ3t* headdress	Symbolic related to religious purpose.
3	Damaged	-------
4	Adult Person *Nms* headdress	-------
5	Adult Person Tight cap, short kilt	Symbolic
The Middle Kingdom		
6	Adult Person Composed crown of two feathers	Symbolic related to funerary or religious purpose
7	Adult Person Tight cap	Symbolic related to funerary purpose
8	Damaged	-------
9	Damaged	--------
The New Kingdom		
10	The upper part of the Blue crown	---------
11	Adult Person The Blue crown	Symbolic related to the political propaganda for legitimacy
12	Adult Person The White crown	Symbolic related to the political propaganda for legitimacy
13	Adult Person *ḫ3t* headdress	Symbolic related to funerary desire to be fed in the underworld
14	Child Person The side hair lock	Natural nourishment and symbolic
15	Adult Person Tight cap	Natural feeding
16	Child Person The side hair lock	Natural feeding
17	Adult Person The Blue crown	Symbolic related to the royal coronation.
18	Adult Person The Blue crown and elaborated kilt	Symbolic

Table (3) Continue:

Scene No.	Age, Dress Styles & Objects held by the suckled persons	Function of Suckling
19	Child with side hair lock, long kilt and hold a small bird	Symbolic
20	Adult Person with The Blue crown, short kilt and holding *ḥḳ3* sceptre	Symbolic
21	Adult Person The Blue crown, short kilt and holding *ḥḳ3* sceptre	Symbolic
22	Adult Person The Blue crown, short kilt and holding *ḥḳ3* scepter and *nḫḫ* flail	Symbolic
23	Adult Person The Blue crown, short kilt, holding a mace head and *ꜥnḫ* sign	Symbolic
24	Adult Person The Blue crown, short kilt, holding a mace head and *ꜥnḫ* sign	Symbolic
25	Child with side hair lock, long kilt and hold a small *rḫyt* bird	Symbolic
26	Adult Person Tight cap	Symbolic
27	Adult Person The White crown short kilt and holding *ḥḳ3* sceptre	Symbolic
28	Adult Person *ḫ3t* headdress short kilt and holding *ḥḳ3* scepter and *nḫḫ* flail	Symbolic
29	Child with side hair lock	Natural breast-feeding
30	Adult Person Tight cap short kilt and holding *ḥḳ3* scepter	Symbolic
31	Adult Person The White crown short kilt, holding *ḥḳ3* scepter and *ꜥnḫ* sign	Symbolic

Table (3) Continue:

Scene No.	Age, Dress Styles & Objects held by the suckled persons	Function of Suckling
The Late Period		
32	Nude Child Person	Natural breast-feeding
33	Child Person The Double crown and holding *ʿnḫ* sign	Symbolic for political purpose
34	Child Person Tight cap and holding *ʿnḫ* sign	Symbolic for political purpose
35	Child Person two royal uraeus and two double crowns, a long unusual dress and holding the *nḫḫ* flail	Symbolic related to funerary purpose
36	Child Person The Double crown and the side lock	Symbolic for political purpose
37	Child Person The Blue crown, long kilt and hold *rḫyt* bird	Symbolic
38	Child Person The Blue crown, long kilt and hold *rḫyt* bird	Symbolic
39	Child Person The side lock, long kilt and hold a *rḫyt* bird	Symbolic
40	Child Person The Blue crown and the side lock	Symbolic
The Greco-Roman Period		
41	Child with side lock and nude	Natural and symbolic
42	Child with double crown and a side lock, holding sign of life	religious
43	Nude Child Person	religious
44	Nude Child with side lock	Natural
45	Nude Child with side lock	Natural
46	Nude Child with side lock	Natural
47	Nude Child with side lock	Natural
48	Nude Child with side lock	Natural
49	Nude child with Composed crown of sun disc with two feathers and side lock, holding sign of life	religious

5. 2. The Analytical Study of The Individual suckling Scenes

Table (4): The Original Provenance and the Scene Date

Scene No.	Page No.	Original Provenence	Date
50	**91**	Saqqara necropolis, Abusir	5th Dynasty
51	**93**	Saqqara necropolis, Abusir	6th Dynasty
52	**94**	Beni Hassan	11th Dynasty
53	**95**	Beni Hassan	11th Dynasty
54	**96**	Theban necropolis, Draʿ Abu El-Naga	18th Dynasty
55	**97**	Deir El-Medina	18th Dynasty
56	**98**	Theban necropolis, Sheikh Abdel Qurna	18th Dynasty
57	**99**	Tell El-Amarna	18th Dynasty
58	**100**	Tell El-Amarna	18th Dynasty
59	**102**	Deir El-Medina	19th Dynasty
60	**103**	Deir El-Medina	19th Dynasty
61	**104**	Deir El-Medina	19th Dynasty
62	**105**	Deir El-Medina	19th Dynasty
63	**106**	Deir El-Bahari	25th Dynasty

5. 2. 1. The Individual suckling Scenes

- Out of 14 scenes of the individual suckling depictions, it was found that:
    - 3 scenes out of 14 scenes represent poor women suckling children and in the same time have other activities.
    - 11 scenes out of 14 scenes are scenes display the suckling of the elite women either by themselves or by using wet-nurses.

- Therefore, the major numbers of the suckling scenes are for displaying the rich high ranked people, and then the other ones are showing the low class mothers.

5. 2. 2. Location

- Out of 14 scenes of the private suckling scenes, it was noticed that:
    - 5 scenes are taken out of the ostraca of Deir El-Medina.
    - 2 scenes are found in Beni Hassan.
    - 2 scenes are found in Saqqara.
    - 2 scenes are taken out of the Theban necropolis.
    - 2 scenes comes from Tell El-Amarna.
    - 1 scene was taken from Deir El-Bahari.

- Thereon, we conclude that the major numbers of the suckling scenes representing common people are taken mainly out the ostraca of Deir El-Medina village. Those ostraca were probably used as models or sketches for executing the same suckling scenes in bigger scale on the walls of the tombs.

5. 2. 3. Date

- Out of 13 scenes of the Individual Suckling Scenes, it was found that:
    - 2 scenes date back to the Old Kingdom.
    - 2 scenes date back to the Middle Kingdom.
    - 9 scenes date back to the New Kingdom.
    - 1 scene dates back to the Late Period.

- Thus the major number of the individual suckling scenes dates back to the New Kingdom in specific the 18^{th} and the 19^{th} dynasties.

Table (5): The Suckling Positions and Orientations in the Scenes

Scene	Position of Suckling	Orientation of the scene
50	Squatting on the ground	the western wall
51	Sitting on the ground	the western wall
52	Kneeling on the ground	Left side, western wall
53	Sitting on one leg on the ground	Eastern side
54	Sitting with crossed legs on stool	Right wall, eastern side
55	Squatting on the ground	------------------
56	Sitting with crossed legs on stool	Right wall, eastern side
57	Squatting on the ground	--------------------
58	Standing	Right side
59	Sitting with crossed legs on stool	-------------------
60	Sitting with crossed legs on stool	---------------------
61	Sitting with crossed legs on stool	----------------------
62	Sitting with crossed legs on a couch	----------------------
63	Sitting with crossed legs on stool	----------------------

5. 2. 3. Position of the Suckling and Orientation of the Scene

- Putting the child on the lap while sitting was the best suckling position that enabled women to breast-feed their children comfortably.

- The Egyptian mothers and wet nurses used to have some other activities or tasks simultaneously while they were suckling the infants. For the high ranked and rich women, they used to listen to music or have massage and cosmetics. On contrary, the poor women used to have hard task. However, they used to suckle their infants without any nagging.

Comparative Account about the Suckling Scenes in the Pharaohnic and Greco-Roman periods.

➢ Common Resemblances in both the Pharaohnic and the Greco-Roman Scenes :

- The main function of suckling as a symbolic means for legalizing the power of the ruler as a divine heir of gods.

- The traditional ancient Egyptian goddesses, who were connected with maternity in ancient Egypt, used to be depicted in all periods suckling the king and giving him the sacred milk.

- Using wet nurses and recording the contracts among them.

➢ Main differences appeared during the Greco-Roman Period:

- The suckling scenes were distinguished with the extravagance of using hieroglyphic inscriptions and texts

- Representing the Ptolemaic kings and Roman emperors presenting offering or making rites in front of the suckling scenes of goddesses.

- There were several depictions of suckling on coins, sculpture.

CONCLUSION

Through the study of the previously mentioned scenes and objects of the divine, human and animal suckling in the ancient Egyptian temples and tombs, it was figured out that the ancient Egyptian antiquities are rich of depictions of breast-feeding whether for goddesses with divine children, monarchs; common people with their infants and also animals suckling, caressing or worrying for their young.

Therefore, from this study, some points might be concluded:

- The ancient Egyptians believed that the natural suckling direct from the mother breast was the ideal method of feeding the infant and providing him with a healthy life.

- It seems clearly that the major numbers of the divine – human suckling scenes are royal ones displaying ancient Egyptian monarchs being suckled by goddesses.

- Images of goddesses nursing a child on religious monuments are restricted to the depiction of the king, mostly as a child, and later to the God's Wife of Amen.

- These representations depict the child as the divine heir and legitimize the king in that role. Milk also serves to rejuvenate the king during festivals such as the Sed and Opet. The suckling scene of the divine wife of Amen is restricted to the royal coronation scenes and refers to the legitimization of her title.

- The goddesses that give milk to the king during coronation and rejuvenation festival scenes are in most cases the same goddesses that give milk to the deceased in the afterlife; they are Hathor, Isis, Nekhbet, Nut, Wadjet and other minor ones.

- The scene of the suckling king occurs from the Old Kingdom and forwards. Two of the earliest images of the suckling king are from the fifth dynasty. The funerary temple of Sahure at Abusir.

- During the Greco-Roman times, the suckling scenes were one of the essentials means for representing the foreign rulers in Egypt as pure descendants of divine Egyptian blood.

- The ancient Egyptian women used to depend on all amulets and medical prescriptions for improving their suckling of children that was lasting for three years at least.

- Due to the long period of suckling in ancient Egypt a new female job had been found in the ancient Egyptian society which was the post of the wet-nurse. A post was appeared during the Old Kingdom for serving the rich and royal families.

- The ancient Egyptian mothers and wet-nurses used to have a squatting attitude or sit crossing one leg over the other one and presenting the breast to the mouth of the child by the right or left hand according to the suckling position.
- Vases in forms of mothers suckling their infants were common in ancient Egyptian arts and they were believed to have been filled with healing milk of a mother who gave birth to a boy to be presented to ill babies as a medical treatment.
- The individual suckling scenes of the common people are barely accompanied by Hieroglyphic texts. In contrast with the divine – royal ones that are always containing inscriptions or captions.
- Scenes of the animal suckling were well expressed by ancient Egyptians in texts and monuments.
- The major numbers of the animal suckling scenes are displaying cows suckling calves, and then the other ones are a dog and a gazelle, as cows were very common animal in the Egyptian environment as well as their dominant maternal nature that might be the primitive origin of the cow cult in ancient Egypt.
- The suckling cows used to look at their calves, lifting the back leg to facilitate the suckling of the young calves.
- Because the cattle's suckling does not require a herdsman's presence, the majority of the animal suckling scenes simply display the suckling cow and its calf only without any interference of herdsmen.
- The calves used to be depicted under their mothers cows in an opposite direction and sometimes with bending heads for reaching the udder in a very easily way.
- Sometimes there was no objection to represent a child sits beneath a cow and shares its milk together with its calf[1].
- There are several objects and minor arts bearing depictions of divine and human suckling, most of them were used as amulets.

[1] It is a very unique relief in the tomb of Baqet III at Beni Hassan. See: scene (74), p. 118.

TOURIST STUDY

The Tourist Study

Finally, we have seen that the studied thesis was divided basically into four chapters. Reading the first chapter, the researcher initiated the first chapter by detailed information on the divine-human suckling scenes, either they are royal scenes or individual scenes for the common people that displayed in tombs, temples and the bas-reliefs that were cut and exhibited in museums.

The researcher then took chapter two, which is basically a complete detailed account on the suckling scenes of the most common pet animals in the Egyptian agricultural society.

After that, the researcher completed his study in chapter three with a detailed catalogue of the archaeological minor arts that bear the theme of suckling, the researcher reviewed and arranged those objects according to the museum, where they are exhibited.

Finally, the researcher moved to chapter four on which is basically a detailed analytical study of the scenes mentioned previously in chapter one and two. Thereon, we can consider that the previously mentioned data and the strict bond among chapter one, chapter two and chapter three of the thesis as the fundamental base of this part which focuses on the tourist exploitations of the scenes and the archaeological objects in ancient Egypt and how to accomplish the maximum tourist advantage and investment of the temples, tombs and museums which contains those scenes to put them in such bright deserved spot on the tourist Egyptian map in order to achieve this target that is one of the major aims of this study.

It is clearly preferable before reviewing the different ways of achieving this tourist exploitation of the thesis's topic to state briefly the importance of tourism and the tourist sector in the national economy as the tourism industry became seriously one of the main resources of the national economic income, due to the essential great role of tourism in providing the Egyptian treasury with the needed hard currency. In addition to its cultural role as a peaceful means for making peace among the different peoples of the world.

Thus, it is really a national duty on all of us as honest Egyptians to keep, preserve, protect and develop this sector, especially if every one of us realizes that he will be benefited somehow directly or indirectly from the tourist development.

In other words, the flourishing of tourist industry with its various sorts ranging among cultural, religious, recreational, medical, natural etc… will attract large numbers of tourists that leads in turn to bigger amount of hard currency into our Egyptian economy, which is already in a big dilemma, facing unbearable obstacles and problems since three years ago.

This hard currency will be used in the development of the different economic and social sectors from education to industry to health affairs to sources of alternative power and surly tourism that is always at the head.

This sort of development will result in finding more new job opportunities especially in the tourism career and the other sectors supplying and supporting this industry in direct or indirect way.

Generally speaking, the post of tour guide is a corner stone in the tourism field and thereon, he bears on his shoulders a very great responsibilities in the developing process of this career specially if we emphasize the fact of the venerable role, he plays as an extraordinary domestic ambassador of his country in the eyes of the tourist delegations he leads.

This national tourist duty and responsibility is doubled for the Egyptian tour guides who chose voluntarily to be more effective in tourist business by participating scientifically in the tourism development through their continuing educations postgraduate students.

Before getting straight to the main practical suggested ideas and ways that will be useful in achieving the tourist target of this study, the researcher was interested in shading light on the main problems that face the archaeological areas and the tourist destinations, where the studied scenes are located. In addition to the suggestions to overcome those problems for having better tourist exploitation:

1- Some places mentioned in the study that house particularly the tombs, which in turn house the scenes, share some common disadvantages such as inaccessibility, lacking the main facilities and amenities that can make it safe and secured visited destinations.

2- Some of the royal suckling scenes are in bad condition; hence, the researcher was unable to extract some critical information from those scenes. Therefore, deduction and probability played role in the descriptive determination of some information.

3- Most of the tombs are closed on purpose with gates by the guards of the ministry of antiquities, an obstacle that blocked the researcher from making field visits to those tombs.

Thus, there is a great burden on the ministry of state of the Antiquities affairs to carry out some kind of restoration and maintenance projects even gradually to develop those areas with the tombs they house. So, in turn we can start at once through the tourist visits of those tombs to exploit the studied scenes in the same tourist way we mentioned before.

In addition to the fact that opening up new archaeological sites for tourists will automatically balance the visits to the different sites. In other words, it will help in eliminating the excessive visits to certain monuments that will eventually create some kind of damages like ruining the scenes from breathing and simultaneously it will increase gradually the visits to the other unknown tombs. A trend that will eliminate the negative results that occur to those tombs from not being very well taken care of due to the remarkable few visits by tourists.

In addition, the Ministry of Antiquities Affairs should put the following points into consideration:

1) Execute an updated light system inside and outside the tombs.
2) Restore all the important inscriptions and colored reliefs by covering them with strong transparent plastic screens.
3) It should provide some data panels in clear visible points of the tombs, written in multilingual to facilitate the visit for the tourists, who are visiting the site without a tour guide.
4) All the sites of the temples should be equipped with communication systems and visual multimedia unites.
5) The regional governorates, which house tourist destinations should open and pave new roads to those tombs provided by directional labels for making it easier and reachable.
6) The roads to the tombs should be very well secured, lightened and have all services such as gas stations, medical unites, markets and motels.
7) All the mass media means should do their best in marketing such sites and tombs both internally and externally to encourage large number of tourists to visit those tombs.
8) The Egyptian travel agencies should help in the promotional campaign of those temples and tombs by adding them as attracting highlights in the different tour itineraries.
9) It should be an integral coordination among the Ministry of Antiquities, Ministry of Health and The National Council of Maternity and Childhood to make conferences and seminars about suckling in ancient Egypt and medical care of children in general and those seminars should be published in different languages.
10) The Egyptian Government should also found new specialized museums, meaning museums that house objects and monuments sharing the same artist theme. For example: museum for childhood, museum for the ancient medicine.
11) All the faculties and high institutions of tourism and hotels should inaugurate special classes for their guidance students to focus on unknown and obscure sites and monuments.

Upon fulfilling the different restoration and fixing needs in the previously mentioned archaeological sites and destinations, we can start our mission in exploiting the scenes of suckling in ancient Egypt, touristically as all the preserved scenes in the study can be considered as a basic knowledgably structure indicating the close relationship between ancient and modern Egypt.

Also the clear effectiveness of the ancient Egyptian civilization on the recent modern ones around the world, especially in the children related affairs as previously mentioned in the general conclusion of the study and doubtless the Egyptian tour guides will play such an important role in clarifying the main ideas of the study upon standing in front of the studied scenes to display the greatness and dignity of the ancient Egyptian culture and its great impact upon the world from antiquity and till now.

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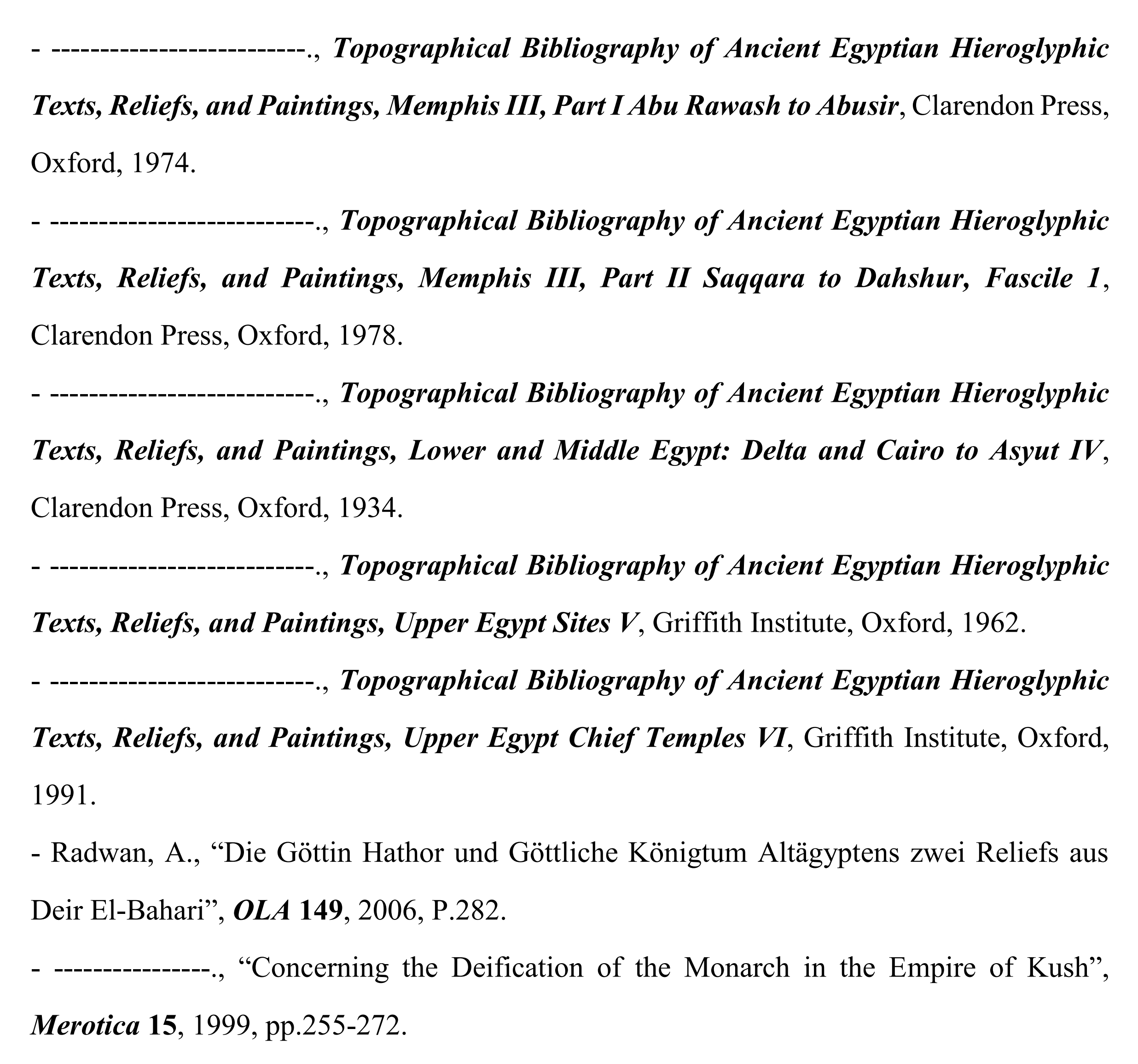
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